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'This ever-recurring **Light of the East**'

Editor
Buddha Prakash

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(*i*) *The Śakti Cult and Tārā* ed. Dr. D.C. Sircar (Dr. Buddha Prakash); ... 273–74
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(*iii*) *A History of Christianity in India* Vol. I by George Mark Moraes (Dr. Buddha Prakash); ... 276–77
(*iv*) *Bulletin of Ancient Indian History and Archaeology* No. I, Published by the Department of Ancient Indian History, Culture and Archaeology, Sagar University (Dr. B. Ch. Chhabra); ... 278–79
(*v*) *Exposition of the Vedas* Vol. I by Vidyanand Videha (Dr. Surya Kanta); ... 279–80
(*vi*) *Studies in Indology*, Vol. IV by M.M. Dr. V.V. Mirashi (Dr. Ajay Mitra Shastri); ... 280-83
(*vii*) *Aucitya Siddhānta Aṇi Aucitya-vicāra-carcā* ed. V. K. Lele (Dr. M.A. Karandikar); ... 284–85
(*viii*) *Kṣemendra Kṛta Kavikaṇṭhābharaṇa* ed. V.K. Lele (Dr. M.A. Karandikar); ... 285
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(*x*) *Revenue System in Post-Mauryan and Gupta Times* by Dr. D.N. Jha (Dr. Buddha Prakash); ... 286–90

OUR CORRESPONDENTS 291–93

Journals Consulted for Abridgment

1.	AA	Artibus Asiae, Ascona (Switzerland)	English
2.	AAn.	American Anthropologist, Washington	English
3.	AArc.	Acta Archaeologica, Budapest	English
4.	AAs.	Acta Asiatica, Tokyo	Bi-lingual
5.	ABORI	Annals of the Bhandarkar Oriental Research Institute, Poona	English
6.	Ad.	Adab, Kabul (Afghanistan)	Bi-lingual
7.	Adv.	Advent, Pondicherry	English
8.	Aj.	Ajkal, Delhi	Hindi
9.	AE	Annee Epigraphique, Paris (France)	French
10.	AFIB	Anjomen e Farhang e Iran e Bastan, Tehran (Iran)	Bi-lingual
11.	AFS	Asian and African Studies	English
12.	AIS	Assam Information, Shilong	Hindi
13.	AJ	Antiquaries Journal, London	English
14.	Alo.	Alocana, Delhi	Hindi
15.	An.	Anthropologist, Delhi	Bi-lingual
16.	Ane.	Anekant, Delhi	Hindi
17.	Ant.	Antiquity, Cambridge	Bi-lingual
18.	AO	Archiv Orientalni, Prague	Multi-lingual
19.	AOB	Acta Orientalia, Budapest	English
20.	AOC	Acta Orientalia, Copenhagen	English
21.	AORM	Annals of Oriental Research, Madras	Multi-lingual
22.	AP	Aryan Path, Bombay	English
23.	APh.	Acta Philologica Scandinavia, Copenhagen	English
24.	APQ	American Philosophical Quarterly, Pennsylvania	Bi-lingual
25.	AQ	Art Quarterly, Michigan (U.S.A.)	English
26.	Ar. A	Arts Asiatique, Paris	English
27.	Arc.	Archaeology, New York	English
28.	Arc. J	Archaeological Journal, London	English
29.	ASEA	Asiatische Studien Etudes Asiatiques, Bern (Switzerland)	Bi-lingual
30.	ASP	Asian Studies, Quezon City (Philippines)	English
31.	AUJR	Agra University Journal of Research, Agra	Bi-lingual
32.	BAICE	Bulletin of Sri Aurobindo International Centre of Education, Pondicherry	English

33.	BASI	Bulletin of the Anthropological Survey of India, Calutta	English
34.	BASOR	Bulletin of the American School of Oriental Research, Baltimore (U.S.A.)	English
35.	BDCRI	Bulletin of the Deccan College Research Institute, Poona	Bi-lingual
36.	BEFEO	Bulletin de L 'Ecole Francaise D' Extreme Orient, Paris (France)	French
37.	Ber.	Berytus, Copenhagen	English
38.	Bha.	Bharati, Varanasi	Bi-lingual
39.	Bh. V	Bharatavarsh, Calcutta	Bengali
40.	BIA	Bulletin of the Institute of Archaeology, London	English
41.	BITC	Bulletin of the Institute of Traditional Culture, Madras	English
42.	BJ	Bhavan's Journal, Bombay	English
43.	BJA	The British Journal of Aesthetics, London	English
44.	BM	Burlington Magazine, London	English
45.	BMQ	British Museum Quarterly, London	English
46.	BO	Bibliotheca Orientalis. London	Bi-lingual
47.	BP	Bibliographie De La Philosphie, Paris (France)	Multi-lingual
48.	BPP	Bengal Past and Present, Calcutta	English
49.	BPSC	Bulletin of the Philological Society of Calcutta, Calcutta	English
50.	BRA	Bulletin Vanhet Rijksmuseum, Amsterdam (Netherlands)	Dutch
51.	Br. V.	Brahma Vidya, Adyar (Madras)	English
52.	BRMIC	Bulletin of the Rama Krishan Mission Institute of Calcutta, Calcutta	English
53.	BSEI	Bulletin De La Societe des Etudes Indochinoises, Saigon	French
54.	BSL	Bulletin De la Societe de Linguistic De Paris, Paris	French
55.	BSOAL	Bulletin of the School of Oriental and African Studies, London	English
56.	BTLV	Bijdragen Tot Detaal—Land-En Volkenkund, The Hague (Netherlands)	Dutch
57.	Bu.	Buddhist, Colombo (Ceylon)	English
58.	BV	Bharatiya Vidya, Bombay	English
59.	CAJ	Central Asiatic Journal, The Hague (Netherlands)	Bi-lingual
60.	CC	Chinese Culture, Taiwan, China	English
61.	CF	Cultural Forum, New Delhi	English

62.	Cons.	Conspectus, New Delhi	English
63.	CQ	China Quarterly, London	English
64.	CR	Calcutta Review, Calcutta	English
65.	CRB	Commentaar Van hugo de Groot op de Lex Romana Burgundio-num, Amsterdam (Netherlands)	Dutch
66.	CSSH	Comparative Studies in Society and History, The Hague	English
67.	CT	Ceylon Today, Colombo	English
68.	DI	Darshan International, Moradabad	English
69.	DT	Darshanika Traimasika, Faridkot	Hindi
70.	EA	Eastern Anthropologist, Lucknow	English
71.	EACS	East Asian Cultural Studies, Tokyo	English
72.	EI	Epigraphia Indica, Delhi	English
73.	EO	Ethical Outlook, California	English
74.	EPh.	Etudes Philosophiques, Paris	French
75.	Et.	Ethics, Chicago	English
76.	ETC	E. T. C., California (U. S. A.)	English
77.	Eth.	Ethnos, Stockholm (Sweden)	English
78.	EV	Epigraphika Vostoka, Moscow	English
79.	EW	East and West, Rome (Italy)	English
80.	Exp.	Expedition, Philadelphia (U. S. A.)	English
81.	FA	France-Asia, Tokyo	Bi-lingual
82.	FL	Folklore, Calcutta	English
83.	FMJ	Federation Museum Journal, Kuala Lampur (Malaysia)	English
84.	GA.	Gazette Des Beaux-Arts, Paris	Bi-lingual
85.	Gav.	Gaveshana, Moradabad	Hindi
86.	Gav. A	Gaveshana, Agra	Hindi
87.	GM	Gandhi Marg, Delhi	English
88.	GK	Gengo Kenkyu, Tokyo	Bi-lingual
89.	Hib.	Hibbert, London	English
90.	Hind.	Hindustani Traimasika, Allahabad	Hindi
91.	HJAS	Harward Journal of Asiatic Studies, Harward	English
92.	HR	History of Religion, Chicago (U. S. A.)	English
93.	HS	Historickz Sbornik, Prague	Czech
94.	HTR	Harward Theological Review, Massachusetts (U. S. A.)	English
95.	Hum.	Humanist, Ohio (U. S. A.)	English
96.	IA	Indian Antiquary, Bombay	English
97.	IAC	Indo-Asian Culture, New Delhi	English
98.	IArc.	Indian Archives, New Delhi	Engligh
99.	IC	Islamic Culture, Hyderabad.	English
100.	II	Indo-Iranica, Calcutta	Bi-lingual

101.	IIJ	Indo-Iranian Journal, The Hague	Bi-lingual
102.	IJP	Indian Journal of Parapsychology, Jaipur	English
103.	IL	Indian Literature, New Delhi	English
104.	Ilin	Indian Linguistics	English
105.	IMB	Indian Museum Bulletin, Calcutta	English
106.	IMJ	Indian Music Journal	English
107.	Ind.	Indica, Bombay	English
108.	Inq.	Inquiry, Oslo (Norway)	English
109.	IPC	Indian Philosophy and Culture, Vrindaban	English
110.	IPQ	International Philosophical Quarterly, New York	English
111.	IR	The Islamic Review, London	English
112.	Iraq	Iraq, London	English
113.	IS	Indian Studies : Past and Present, Calcutta	English
114.	JA	Journal Asiatique, Paris (France)	French
115.	JAHRS	Journal of the Andhra Historical Research Society, Rajamundry	Bi-lingual
116.	JAnt.—JSB	Jaina Antiquary-Jaina Siddhanta Bhaskara, Arrah (Bihar)	English-Hindi
117.	JAOS	Journal of the American Oriental Society, New Haven (U.S.A.)	English
118.	JAP	Journal of Analytical Psychology, London	English
119.	JARS	Journal of the Assam Research Society, Gauhati	English
120.	JAS	Journal of the Asian Studies, Michigan (U.S.A.)	English
121.	JASB	Journal of the Asiatic Society of Bombay, Bombay	English
122.	JBRSP	Journal of Bihar Research Society, Patna	English
123.	JCRAS	Journal of the Ceylon Branch of Royal Asiatic Society, Colombo	English
124.	JESHO	Journal of the Economic and Social History of the Orient, Leiden	English
125.	JGJRI	Journal of the Ganga Nath Jha Research Institute, Allahabad	English
126.	JGRS	Journal of the Gujarat Research Society, Bombay	Bi-lingual
127.	JHR	Journal of Historical Research, Ranchi	English
128.	JIBS	Journal of Indian and Buddhist Studies, Tokyo (Japan)	Bi-lingual
129.	JIH	Journal of Indian History, Trivandrum	English

130.	JKU	Journal of the Karnatak University, Mysore	English
131.	JMSB	Journal of the Maharaja Sayaji Rao University of Baroda, Baroda	English
132.	JNES	Journal of Near Eastern Studies, Illinios (U.S.A.)	English
133.	JNSI	Journal of Numismatic Society of India, Varanasi	English
134.	JOIB	Journal of Oriental Institute, Baroda	English
135.	JP	Journal of Philosophy, New York	English
136.	JPR	Journal of Philosophical Review, New York	English
137.	JPS	Journal of Polynesian Society, Willington (New Zealand)	English
138.	JPSJ	Journal of Philosophical Studies, Kyoto (Japan)	English
139.	JR	Journal of Religion, Chicago	English
140.	JRAS	Journal of the Royal Asiatic Society of Great Britan and Ireland, London	English
141.	JSS	Journal of the Siam Society, Bangkok, (Thailand)	English
142.	JTSL	Journal of the Tanjore Maharaja Serfoji's Sarasvati Mahal Library, Madras	Multi-lingual
143.	JUG	Journal of the University of Gauhati, Gauhati	English
144.	JUP	Journal of the University of Poona, Poona	English
145.	JYI	Journal of the Yoga Institute, Bombay	English
146.	KJ	Korea Journal, Seoul	English
147.	KNSAG	Koninklijk Neederlandsch Aarijkskundig Genootschap, Amsterdam (Netherlands)	English
148.	KS	Kant Studien, Koln (Germany)	English
149.	KSP	Kannada Sahitya Parishat Patrika, Banglore	Kannada
150.	KURJ	Kurukshetra University Research Journal, Kurukshetra	Bi-lingual
151.	Lan.	Language, Texas	English
152.	LEW	Literature East and West, New Paltz (N.Y.)	English
153.	Lin.	Lingua, Amsterdam (Holland)	English
154.	Mad.	Madhyama, Allahabad	Hindi
155.	Man	Man, London	English
156.	Marg	Marg, Bombay	English
157.	MB	Madhya Bharati, Jabalpur	English
158.	MBh.	Maru Bharati, Pilani	Hindi

159.	MBo.	Maha Bodhi, Calcutta	English
160.	Metta	Metta, Kensington (Australia)	English
161.	MFAB	Museum of Fine Arts Bulletin, Boston	English
162.	MFEA	Museum for Eastern Antiquities, Stockholm (Sweden)	English
163.	Mind	Mind, Oxford (England)	English
164.	MI	Man In India, Ranchi	English
165.	MIOC	Memoirs of the Institute for Oriental Culture, Tokyo	English
166.	MIP	Mother India, Pondicherry	English
167.	MO	Mysore Orientalist, Mysore	Bi-lingual
168.	Mon.	Monist, California	English
169.	MR	Modern Review, Calcutta	English
170.	MS	Modern Schoolman, Missouri (U.S.A.)	English
171.	MSP	Marathi Samsodhan Patrika, Bombay	Bi-lingual
172.	MUJ	Marathwada University Journal, Aurangabad	Bi-lingual
173.	Mus.	Museum, Belgique (Belgium)	Multi-lingual
174.	Mus. L	Museum, London	English
175.	NAA	Narodi Azii Afriki, Moscow	Russian
176.	Nat.	Natya, New Delhi	English
177.	Natar.	Nataranga, New Delhi	Hindi
178.	Nav.	Navabharata, Wai, Bombay	Marathi
179.	NC	The Numismatic Chronicle, London	English
180.	NPP	Nagari Pracarini Patrika, Varanasi	Hindi
181.	NUJ	Nagpur University Journal, Nagpur	Bi-lingual
182.	NU	Numen, Leiden (Netherlands)	Bi-lingual
183.	OA	Oriental Art, London	Bi-lingual
184.	OC	Oriental Culture, Tokyo (Japan)	Japanese
185.	OH	Our Heritage, Calcutta	Multi-lingual
186.	OLZ	Orientalische Literature Zeitung : Journal of Oriental Literature, Leipzig (Germany)	German
187.	Or.	Orientalia (New Series), Rome	Multi-lingual
188.	Orb.	Orbis, Louvain (Belgium)	Multi-lingual
189.	Ori.	Oriens, Leiden (Netherlands)	Bi-lingual
190.	OS	Orientalia Suecana, Uppasala (Sweden)	Multi-lingual
191.	PAPS	Proceedings of the American Philosophical Society, Philadelphia	English
192.	PB	Prabuddha Bharata, Calcutta	English
193.	Per.	Personalist, Los Angeles (U.S.A.)	English
194.	PEW	Philosophy : East and West, Hawaii	English
195.	Ph.	Philosophy (Journal of the Royal Institute of Philosophy), London	English
196.	Ph.Q	Philosophical Quarterly, Scotland	English
197.	Phr.	Phronesis, Assen (Netherlands)	English

198.	PI	Psychis International, Moradabad	English
199.	PIM	Prace I Materialy, Lodzi (Poland)	Polish
200.	PK	Prabuddha Karnatak, Mysore	Kannada
201.	PQA	Philosophical Quarterly, Amalner	English
202.	PR	Philosophical Review, New York	English
203.	Pra.	Prajna, Varanasi	Bi-lingual
204.	Pre.	Prerana, Jodhpur	Hindi
205.	PRef.	Philosophia Reformata, Kampen (Netherlands)	Multi-lingual
206.	Pur.	Purana, Varanasi	Bi-lingual
207.	QJM	Quarterly Journal of Mythic Society, Bangalore	English
208.	QRHS	Quarterly Review of Historical Studies, Culcutta	English
209.	Que.	Quest, Bombay	English
210.	RAA	Revenue D' Assyriologie et D' Archeologie Oriental, Paris (France)	French
211.	RArc.	Revue Archaelogique, Paris	French
212.	Ras.	Rasavanti, Lucknow	Hindi
213.	RCAJ	Royal Central Asian Journal, London	English
214.	RDDO	Repertoire D' Art Et D' Archėologie, Paris, (France)	French
215.	RDSO	Rivista Degli Studi Orientali, Rome	Bi-lingual
216.	RHR	Revue de I' Historie des Religions, Paris	French
217.	RL	Roop Lekha, New Delhi	English
218.	RM	Review of Metaphysics, New Haven	English
219.	RS	Ram Sandesa	Hindi
220.	Sa	Sacculum, West Germany	German
221.	SA	Sovietskaya Archaeologiya, Moscow	Russian
222.	Sag.	Sagarika, Saugar	Sanskrit
223.	Sha.	Shakti, New Delhi	English
224.	Sam.	Samskriti, New Delhi	Hindi
225.	Samv.	Samvid, Bombay	Sanskrit
226.	Sap.	Saptasindhu, Patiala	Hindi
227.	Sar.	Sarasvati, Allahabad	Hindi
228.	SE	Sovietskaya Ethnografia, Moscow	Russian
229.	Sin.	Singolica, Basel (Switzerland)	Bi-lingual
230.	SK	Self Knowledge, London	English
231.	SMJ	Sarwak Museum Journal, Sarwak	English
232.	Sod. Pat.	Sodha Patrika, Udaipur	Hindi
233.	SO	Studia Orientalia, Helsinki	Multi-lingual
234.	SP	Sahitya Patrika, Dacca (Pakistan)	Bengali
235.	SPA	Sammelana Patrika, Allahabad	Hindi
236.	SPP	Śāradā Pītha Pradīpa, Dwarka	Multi-lingual
237.	SPr.	Sanskrit Pratibha, New Delhi	Sanskrit

238.	SRA	Sanskrit Ranga Annual, Madras	English
239.	SS	Sarasvati Sushama, Varanasi	Sanskrit
240.	SSPC	Sanskrit Sahitya Parishad, Calcutta	Sanskrit
241.	SWJA	South Western Journal of Anthropology, New Mexico	English
242.	Syn.	Synthese, Dordrecht (Holland)	English
243.	Syr.	Syria, Paris (France)	French
244.	TC	Tamil Culture, Madras	English
245.	TF	Tijdschrift Voor Filosofie	Dutch
246.	TH	THaqafatu'l Hind, New Delhi	Arabic
247.	Theo.	Theosophist, Madras	English
248.	Thom.	Thomist, Washington	English
249.	Trip.	Tripathaga, Lucknow	Hindi
250.	TTDJ	Tirumala Tirupati Devasthanam Journal, Tirupati	Bi-lingual
251.	Va.	Varada, Bisau, Rajasthan	Hindi
252.	VA	Visvabharati Annals, Calcutta	English
253.	VBQ	Visvabharati Quarterly, Calcutta	English
254.	VCC	Vivekananda: The Cosmic Conscience, Cuttack	English
255.	Vid.	Vidya, Ahmedabad	Bi-lingual
256.	VIJ	Vishveshvaranand Indological Journal, Hoshiarpur	English
257.	Vina.	Vina, Indore	Hindi
258.	VJ	Visva Jyoti, Hoshiarpur	Hindi
259.	VK	Vedanta Kesari, Madras	English
260.	VS	Visva-Sanskritam, Hoshiarpur	Sanskrit
261.	VUOJ	Sri Venkateswara University Oriental Journal, Tirupati	English
262.	VW	Vedanta and the West, Hollywood (U.S.A.)	English
263.	WB	World Buddhism, Colombo (Ceylon)	English
264.	WZKSO	Wiener Zeitschrift für die Kunde Sud-Und Ostasiens and Archiv für Indische Philosophie, West Germany	German
265.	YE	Young East, Tokyo (Japan)	English
266.	YM	Yoga Mimamsa, Lonavla (Poona)	English
267.	ZDMD	Zeitschrift der Deutschen Morgenländischen Gesellschaft, Wiesbaden (Germany)	German
268.	ZSAK	Zeitschrift für Schweizersiche Archaeologie und Kunstgeschichte, Basel (Switzerland)	German

EDITORIAL NOTE

We are glad to offer Vol. V Part I of the *Digest of Indological Studies*. It is the eighth number of the publication. In it 268 journals have been consulted and 409 articles appearing in 10 languages abridged. The Section 'Titles of Doctoral Theses' contains 160 entries of research projects either completed or under completion. The Section on 'Research Institutions in India and Abroad' furnishes some latest information about Indological studies, researches, excavations and publications in different parts of the world. The Review Section contains reviews of 10 important books.

—EDITOR

I ARCHÆOLOGY

Bhola Nath
ANIMAL REMAINS FROM ADAMGARH ROCK-SHELTER

The animal remains excavated by the Archæological Survey of India from Adamgarh Rock-Shelter in 1960-61 contain those of Varanus grisius Daud ; Canis familiaris Linn ; Hystrix cristata Linn ; Lapus nigricollis Cuv ; Bos indicus Linn ; Equus sp. ; Capra hircus ægagus Erxleben ; Ovis vignei Blyth race domestius ; Cervus Duvauceli Cuv ; Cervus unicolor Kerr ; Asix axis Erxleben ; Sus scrofa Cristatus Wagner.

These remains, in general resemble those of Harappa, Mohenjodaro, Hastināpur Māskī, and Ranghpur.

A few bones, particularly of Bos indicus Linn, Sus scropa Critatus Wagner, have definite marks of cut by sharp instruments which indicate that the inhabitants used them for food. Only a single remain of a young domestic dog—Canis familiaris Linn—is available.

—*IMB* Vol. II No. 1, January 1967, pp. 28–38

Bhowani, Reba
ARCHAEOLOGY—A NEW VISTA

There was a time when Archæology was looked down upon as a 'Science of broken pot' and had no recognised status as an independent branch of knowledge. But at present its importance as a primary subject is established beyond doubt and it is admitted as a 'science of life'. The main object of an archæologist is to recover and reconstruct the complete history of mankind. And as such, magnificent monuments as well as little pot-sherds of humble character are equally important in archæological research. The writer also deals with the important archæological source materials which include the tools, the pot-sherds, different kinds of art and commercial objects, various kinds of monuments such as structures, settlements, graves, *etc.*

—*MR* Vol. CXX No. 5, November 1966, pp. 383–84

Cornelius, J.T.
THE GRAFFITI ON THE MEGALITHIC POTTERY OF SOUTH INDIA AND DRAVIDIAN ORIGIN

Yazdani in the Annual Report of the Archæological Department of Nizam's Dominions (1916-17) states that 75% of the marks on pottery dug out from cairns in the Deccan are identical with the alphabetic signs given by Evans in his comparative table showing the relation in Cretan, Aegean, Egypto-Libyan and Libyan writings. He quotes Sergi to say that the "characters called Phœnecian are only a derived form of the alphabetiform signs that appeared during prehistoric times in Africa in the Mediterranean and in West Europe."

Yazdani also investigated the vessels and potsherds in the Madras Museum and found on them marks identical with those of Raigir pottery from 14 districts of the Madras Presidency and various sites in the Mysore and Travancore states.

This wide distribution of the Graffiti marks throughout Southern India establishes an absolute identity of the Dravidians with Berbero-Libyic stock to which we owe the Caspian civilisation which flourished with its centre in South Tunisia in the 6th millennium B.C.

According to Dowson, an art somewhat similar to the later Caspian culture, which was marked by a flint industry of a peculiar type, existed in later paleolithic times in Central India, where rock paintings depicting hunting scenes and figures of animals have been discovered in the Vindhya hills. Thus, the Caspian culture provides the back-ground for the pre-history of South India. There were two routes open to them—the land route and the sea route. The Neolithic people seem to have entered the Panjab by land route through the old province of Makran in Baluchistan. Their sculptures and Brahui dialect which survive to this day, and their worship and burial customs indicate that they came from Chaldea. Another ancient site of settlement of the agriculturist and cattle-breeding Neolithic immigrants by land route would be Kalibangan in Rajasthan.

South India seems to have received the first Neolithic settlers, much earlier than settlers by land, by sea, who seem to have entered via Calicut, from the Laccadive group of islands. These were fishers and hunters by occupation. On the basis of language and script, it was suggested that the Dravidians were of Berbero-Libyic stock and their ancient homelands were on the north-west coast of Africa in Tunisia, Algeria and Morocco. Besides place names, traditions and other ethnographic parallels confirm this hypothesis.

It was the pursuit of the tunny fish that brought the Tunisians to the shores of Western India and Ceylon.

The name 'Bana' means 'pot' in Tamil and establishes a linkage with 'Bana' of Algeria. The Bana Fort in the Vellani hills of Cochin has not received the attention it deserves from the Department of Archaeology of India. Yazdani found Graffiti marks on Calicut pottery which must have been the earliest in India. The name of 'Pallava' is linked with 'Palus' meaning a 'marsh' or 'swamp' as in 'Palus Tirlonis'. Malali (Melilla) near the Straits of Gibraltar and Tangier (Tanja) on the Atlantic are identical with Milali Kurram of the Colas and Tanjavur in South India. These place names indicate the Berber origin of the Tamils.

The most important link that connects Iberian Spain with South India is the place-name Massalia. There is a Masalia in Tamilnad (Limuricka) according to the *Periplus of the Erythrean Sea* and voyage of Nearchus. The Massalia of South India has become Masulipattinam, and Mussalia of France, Marseilles of modern times.

From these considerations, it is justifiable to conclude that the Andalusians are of Berber origin related to the Tamils and the Celt Iberians and Baste-toni are of Libyan stock related to the Telugu, Canarese and Malayalam speaking Dravidians.

—*TC* Vol. XII No. 4, October-December 1966, pp. 287–301

Ghosh, A.

A NOTE ON SOME PROBLEMS OF ARCHAEOLOGICAL MUSEUMS

The aim of archæology is to reconstruct material human culture, period by period. If this is admitted, the problem arises as to how to combine archæological and museographical activities. This can be achieved by exhibiting in an archæological museum not only artistic objects but those also which are of daily use. The latter, in fact, are of greater importance, as they truly reveal a culture.

There is the problem of the exhibition of material from multi-culture sites. Even for single-culture sites, the problems remain the same. For example, shall we exhibit the same class of object from Mohenjodaro and Lothal together or according to individual sites ? Both systems have their own advantages and disadvantages and it is, therefore, difficult to recommend any particular one.

—*IMB* Vol. I No. 2, July 1966, pp. 53–54

Goswami, K.G.

CHANDRAKETUGARH AND ITS ARCHAEOLOGICAL IMPORTANCE

The ancient site of Chandraketugarh, now known as Berachampa (Dt. 24 Parganas, West Bengal), has been recently excavated by the Calcutta University. The name Chandraketugarh owes its origin to a local ruler

Chandraketu of the mediaeval period. But the earliest occupation of the site goes back to the 7th century B.C. as is evidenced by the presence of the Painted Grey Ware. The occupation continued in the Mauryan period when mud houses were built. Houses of burnt bricks came into use during the Gupta period when people manufactured beautiful terracotta figurines. A number of seals and sealings of the Maurya and the Gupta periods have come to light.

Another important discovery at Chandraketugarh is a large brick temple, measuring 63 ft. square with a projection of 14 ft. on three sides and a vestibule on the north. A deep brick-built pit has been identified as the sanctum of the temple. Another smaller temple near the former was also unearthed. It is, however, difficult to determine the deities in whose honour these temples were constructed. Surprisingly enough, they all face towards north as does the Buddhist temple at Paharpur.

Another noteworthy feature of the ancient habitation at Chandraketugarh is the terracotta drainage which, on the basis of stratigraphical evidence, can be assigned to the Mauryan period.

—*IMB* Vol. I No. 2, July 1966, pp. 42–46

Jain, Kailash Chand

RĀJASTHĀN KĀ JAINA PURĀTATVA (THE JAINA ARCHAEOLOGY OF RAJASTHAN)

Rajasthan seems to be a stronghold of Jainism since ancient past. According to the Bhinwal Stone Inscription dated V.S. 1333, Mahāvīra himself visited the city of Śrī-Bhāla. The Stone Inscription from Mungsthal dated V.S. 1426 states that Mahāvīra visited Arbuda-bhūmi. According to poet Sundar Gani of the 17th century A.D. Candragupta Maurya constructed the Jaina temple of Ghandhāṇī, but the temple belongs to the 12th century A.D. There is controversy over the Baḍlī Stone Inscription. G.H. Ojha believes it to be a Jaina inscription belonging to about the 5th-6th century B.C., whereas, according to Dr. D.C. Sircar, it is of about 2nd century B.C. Madhyamikā (Nāgarī) was another important centre of Jainism during the 3rd–2nd century B.C. and a number of stone inscriptions have been found from this place. During the Gupta period and later, Kesorai Pāṭan near Bundi was an important centre of Jainism. Again, an image dated V.S. 744 has been located at Vasantagarh in the Jaina temple there. Jainism flourished unabated during the Rajput period. The Osīa temple of Mahāvīra was constructed in 738 A.D. during the reign of Pratihāra ruler Vatsarāja. Kakkuḍa constructed another Jaina temple at Mandor in 871 A.D. Other centres of Jaina importance during the Pratihāra rule were Ajabgarh, Naugāmā and Nīlakaṇṭha. The Cauhāna rulers also encouraged Jainism. The

Bijolia Stone Inscription dated Sam. 1226 throws important light on this subject. The Cauhāna rulers of Jālor and Nāḍol equally promoted Jainism and erected a number of Jaina temples. The Paramāra rulers also did not lag behind in the promotion of Jainism. The Diyāna Stone Inscription of V.S. 1024 and the Jhāḍolī Stone Inscription throw important light on the promotion of Jainism during the Paramāra rule. Important Jaina temples were erected during the reign of Vīsaladeva and Sāraṅgadeva. The rulers of the Rāṣṭrakūṭas of Haṭhurdī were followers of Jainism. They caused to be erected a number of Jaina temples. During the reign of the Sūrasenas in the 10th-11th centuries, the region round about Bharatpur was an important centre of Jainism. The Mahārāṇās of Mewar offered state patronage to a large number of Jaina saints. The region of Ḍungarpur, Bānswarā and Pratāpagarh which was known as Bāṅgaḍadeśa in ancient times was also a stronghold of Jainism. A large number of Jaina temples were erected here between 14th and 17th centuries A.D. Rāmgarh, Atarū, Kṛṣṇavilāsa, Śeragarh and Chāndkherī in the Koṭā division were other places of Jaina activity. Jainism was well established in the Sirohī state also. The Bhāṭī Rājpūts of Jaisalmer also took pains to spread Jainism.

—*Ane.* Vol. XIX Nos. 1—2, April-June 1966, pp. 153–57

Joshi, R. V.

MOHGAON KALAN: A MIDDLE AND LATE STONE AGE FACTORY SITE IN CENTRAL INDIA

In the recent survey of the Wainganga Basin in Central India, the present writer recorded the occurrence of two implementiferous gravel beds. The upper gravel yielded distinct industries of Middle Stone age or of Series II type, by which name such tools are presently known in India. The lower gravel contained slightly different industry. In the Wainganga Basin, there is a clear stratigraphical as well as typological evidence of the development of the Middle Stone age industries from the late Acheulian of Early Stone age.

The upper gravel tools of Middle Stone age possess the same basic characteristics of Series II tools found at several other sites. But the industry here is distinct in its tanged points, burins and thick blades.

The Mohagaon Kalan, region is covered by the Deccan Trap, a few lava-flows which are vesicular and contain abundant secondary mineral of chalcedony and chert group. At the foot of a low hill, about a mile *west* of Mohgaon the lava-beds contain silicified animal and plant remains, and also chert veins and nodules. Some of the areas adjacent to the outcrops of these beds are rich factory-sites of Middle and Late Stone age implements. Here the finished tools and a large quantity of material occur on the surface and the adjoining nullahs do not reveal any consolidated grand deposit containing these tools. These sites, therefore, seem to be open-air factories near the source of raw material.

Over 150 tools collected from the fields near the chert outcrops are unrolled and show dull surface or slight brown patination. They are mostly made on flakes and nodules or brown chert, while some are made on fossil wood also. They comprise various types of scrapers, points and borers. The scrapers on nodules with steep retouch and convex or straight working edge are interesting. The points are mostly unifacial but better worked and a few are tanged points.

Mostly in the fields of the same locality and in fine-grained sand on the banks of nullahs occur microliths, belonging to the Late Stone age group, fashioned from the same material.

The Middle Stone age assemblage from this area does not contain any burins. Hallow-scrapers and tanged points are very few as compared with those in the Wainganga 'B' industry of the adjoining regions. This difference may either be due to regional variation or possibly to the Mohgaon Kalan industry being somewhat earlier than the Wainganga 'B' industry.

No African Stone age industry has been noticed so far which can be closely compared with the Indian Middle Stone age industry. In the raw material, manufacturing technique and tool types as well as the size of the implements, however, an interesting assemblage of tools of the Lambesi valley industry in S. Rhodesia compares well with the Indian Middle Stone age industries.

--*JMSB* Vol. XV No. 1, April 1966, pp. 49–55

Krishna, C.

COPPER CELT FROM RAMJIPURA, DISTRICT EAST NIMAR (M. P.)

The copper celt described in this article had been collected from Ramjipura located in the Harsud Tahsil of East Nimar District. The number of such copper-finds were less in the Narmada valley. A trial dig at the nearby mound and a thorough field survey of the river bank may help to ascertain not only the importance of the find but also the relation of the find with some local culture.

—*BDCRI* Vol. XXV, 1966, p. 197

Malik, S. C.

THE FUTURE OF ARCHAEOLOGICAL RESEARCH IN INDIA—SOME THOUGHTS

The last hundred years of archaeological work in India has produced little interpretative work of the past cultural processes in terms of any explanatory hypotheses, compared to the vast number of descriptive excavation and exploration reports. It has not been grasped that in trying to create the synthesis between its scientific means and humanistic aims, archaeology needs the help of general anthropological theory.

We still think of material culture, which, to most archaeologists, means simply an assemblage of material traits, even though it is obvious to any student of anthropology that material objects symbolize only a fraction of culture. The picture thus built up is of many fragments observed at different places on various occasions, and each 'culture' is said to be identified by one or more diagnostic traits. Although these traits are the result of social habits and traditions, yet the total picture is much richer and more comprehensive than the type fossils that often occupy too much space in technical archaeological literature.

The entire lithic sequence is termed, now, the Early, Middle and Late Stone Age. Braid Wood's suggestion of using culture-historical terms like Food-Gathering, Food-Collecting and Food-Producing without trying to fix any pre-determined order was not accepted at the First Asian Archaeology Conference held in 1961 in New Delhi. Only the Stone Age terminology was accepted without thinking in cultural-historical or processual concepts and confining the archaeological data to the establishment of lithic stages. But the problems and interest must be defined in terms of a broad conceptual scheme before the field data is analysed and put together chronologically.

It may be noted that wide-spread discovery of the Middle Stone Age in India took place because of a new mental construct that disregarded the old theories of cultural time gaps, migrations, *etc*. Again, archaeologists simply state that these Stone Age 'societies' were hunting and fishing communities, even though as perhaps a site like Langhnaj may have belonged to the incipient food-producers. To a lesser extent, similar appraisal is accorded to the later 'chalcolithic', 'neolithic', 'proto-historic' and ancient historic sites excavated at the cost of the 'Stone Age' material.

Thus, we see that descriptive material dominates Indian archaeological literature and most of the attention is paid to the definition of 'cultural' units through classification of artifacts and the chronological ordering of the units and artifact classes.

—*JMSB* Vol. XV No. 1, April 1966, pp. 79–89

Mohapatra, G.C.

PRELIMINARY REPORT OF THE EXPLORATION AND EXCAVATION OF STONE AGE SITES IN EASTERN PUNJAB

The present paper is a short report of the prehistoric researches carried out under the scheme 'Explorations for the remains of early man in India' conducted by C.S I.R. of the Punjab University, Chandigarh

The article gives detailed description with pictures of the excavations and the implements found.

The very existence of the Sohanian, right from its beginning as a separate lithic trait, rests upon the idea of a typical pebble-tool tradition which, as is now being gradually accepted, represents a sub-stratum in the evolution of all lithic techniques. On the basis of the data recently collected from the Dehragopipur excavation we find that the pebble-choppers are more numerous than the flakes in the collection of early Sohan group of artifacts. Our knowledge regarding the lithic cultures of the Eastern Punjab was very meagre. Due to the field investigations sponsored under the C.S.I.R. scheme, we have not only been able to add quite a number of names to the already existing list of Early Sohan localities in East Punjab, but also succeeded in finding two other later industries, *i.e.*, the small flake and polished celt industries of Ror in the Banganga valley.

—*BDCRI* Vol. XXV, 1969, pp. 221–37

Pairservis, Walter A.

PROBLEMS IN POST-HARAPPAN ARCHAEOLOGY IN THE LOWER INDUS VALLEY AND BALUCHISTAN

It is generally agreed that the Indus civilization was in a state of decline when it finally collapsed as evidenced by the later phases of Harappan occupation at Mahenjodaro and Chanhudaro. The remains of these phases at these sites, when compared with the late Harappan levels at Harappa and Lothal point to the gradual population movement out of Sind which shows the real validity of Wheeler's theory of 'wearing out of its landscape'.

The evidence is accumulating to suggest that not only was the Harappan the latest phase of a long development within the Indus valley but that more probably it was the shortest lived of these phases. Harappan is found in sequence above considerable pre-Harappan cultural accumulations which are more recently confirmed in Bikaner and Bahawalpur. The author has attempted to show that many of the characteristically Harappan traits have their proto-types in the earlier cultures and that the 'Indianization' process was at work to produce the characteristic features of the Harappan civilization. In other words, much of the peculiar cultural form of the Harappan civilization was evolving in the Indus River Valley prior to the birth of that particular civilization.

The true reason for the decline of the Harappan civilisation in Sind atleast seems to lie in the socio-economic sphere rather than in the climatic or tectonic areas.

After postulating the above theory, the author shows how the departure of the full blown Harappan civilization from the Lower Indus Valley is represented by a number of interesting and widely significant archaeological materials, such as the Jhukar complex which might be regarded as a late phase of the Harappan and offering the only truly stratified evidence of its successor in Sind. He also states that the Chalcolithic culture during period III at Navdatoli contained pottery not unlike that found at the numerous Lando sites explored by Beatrice De Cardi in 1951.

Further, he mentions the discovery of a vast settlement of the Kulli culture lying along both the banks of the Parali River during the course of survey in Welpat tahsil of Las Bela. The high structures which the Kulli builders raised on the foundations of large river boulders are apparently platforms pyramidal in shape on top of which stood brick buildings which the author calls 'temples' associating them with the so-called "Zhob cult". The ceramic material gathered at these structures is clearly Late Kulli. Of the two principal phases of the Kulli culture revealed by the stratigraphic study at the nearby site of Niai Buthi, the later shows a great many Harappan features. Clearly Late Kulli and the Harappan of Sind were contemporary. There is evidence to show the appearance of a new cultural form in Las Bela and elsewhere in Baluchistan after the Kulli, called the Complex B (Complex A being the Kulli culture in both phases). It seems reasonable to place Complex B as the immediate successor of Late Kulli in S. Baluchistan. If the traditional date (between 1500 and 1300 B.C.) be accepted for the end of Harappan in Sind, it would place Complex B between Late Kulli and Lando culture.

—*JMSB* Vol. XV No. 1, April 1966, pp. 25–36

Pande, B.M.

RING WELLS IN ANCIENT INDIA

Ring wells are wells having the lining with terracotta rings. These wells have been identified variously as soak-pits, draw-wells and granaries. This paper traces the development of ring wells in India.

The maximum occurrence of ring wells is, however, in the Ganga basin, with lesser concentration in the Taxila region in the north and in the western Deccan.

The available data reveal that from about the sixth century B.C. to about the second century B.C. the diameter of the ring wells varied from 18″ to 30″. These rings fall into four broad categories on the basis of their shapes.

That all ring wells, whether used as draw-wells or as soak-pits, should be located in a habitational area is an *a priori* conclusion. Ring wells with greater depth were used for drawing water. The *Harṣacarita* mentions ring wells as *gaṇḍakusūla*.

The sudden emergence of ring wells in India during fifth-fourth centuries B.C. cannot be explained unless we postulate their prevalence outside India.

—*BDCRI* Vol. XXV, 1966, pp. 207–19

Rao, S. Nagabhushana

MIDDLE STONE AGE INDUSTRY AT ASIFABAD

The site Asifabad, formerly known as Jalgaon, is the headquarters for the Asifabad taluk in Adilabad district situated in north-east Andhra Pradesh. The author describes the rivers, geology, stratigraphy, climate sequence, raw material and technology of this site. It is clear from his study that the tool tradition of that region goes well with the Nevasian industry.

—*BDCRI* Vol. XXV, 1966, pp. 199–205

Sankalia, H.D.

ARCHAEOLOGY IN INDIA DURING THE YEAR 1965

This is a brief review of the results of excavations and explorations carried out in the country during 1965. The most welcome discovery during the year was that of several Stone Age sites in Goa by S.A. Sali as well as of Early and Middle Stone Age tools around Dharmpur in Surat District by D.B. Chitale. The whole of Konkan can now be said to have been inhabited by man right from the Early Stone Age.

The work of P.C. Das Gupta has shown that the early man and his successor once roamed right up to the Diamond Harbour in West Bengal.

K.D. Banerjee's excavation near Madras has shown conclusively that the hand axes belong to the earliest period, whereas points, scrapers and microliths came later.

A preliminary survey of the Narmada Valley has given evidence of the existence of Early Stone Age Man in that region. Similarly the investigations undertaken by the Deccan College in Narsinghpur District. North Karnatak and Chitttor District have yielded useful results.

The discoveries of S.R. Rao and Seshadri have further shown that the Neolithic culture had spread from Upper Andhra and Northern Karnatak to Madras-Mysore.

S.B. Deo's excavation at Songaon in Poona District has yielded the earliest evidence of the use of wheat, which had gradually migrated southwards from Western Asia through Sind, Panjab and Madhya Pradesh.

B.B. Lal and B.K. Thapar are engaged in unraveling the plans of houses, lanes, roads and fortifications at Kalibangan.

The scholars of Kurukshetra University have brought to light many Harappan sites in the districts of Ambala, Amritsar, Gurgaon, Karnal and Ludhiana.

A number of discoveries in the Gangetic valley have further indicated the wide-spread existence of earlier cultures which succeeded the Harappan in this region.

The renewed excavations at Eraṇ and Rajghat have yielded some important data.

A number of excavations undertaken during the year have thrown welcome light an Protohistoric Bihar and Bengal. In this connection, mention may by made of the Patna University excavations at Chirand and P.C. Das Gupta's excavations at Pandu Rajar Dhibi.

—*Ind.* Vol. III No. 2, September 1966, pp. 85–94

Stacul, Giorgio

PRELIMINARY REPORT ON THE PRE-BUDDHIST NECROPOLISES IN SWAT (WEST PAKISTAN)

The writer has dealt with the special features of the pre-Buddhist necropolises in Swat (West Pakistan) detected by Professor Giuseppe Tucci who conducted wide-spread exploration and research of the region in 1958. It was a significant discovery enabling the archaeologists and historians to throw light upon hitherto wholly unknown aspects of the protohistory of the N.W. Frontier region. The author also takes into account the three excavation campaigns of this site carried out by the Italian Archaeological Mission firstly in 1961 under Dr. Maurizio Taddei which brought to light a complex of 48 tombs on the slopes of Mount Sharāra, in the valley of the Jambil torrent (Butkara-II locality) showing the stratigraphical relationship of the cemetery found there with remains of a later Buddhist age. The second campaign excavation resumed by Dr. Chaira Silvi Antonini at Loebanr I, also in the Jambil valley (tombs 1-67), and at Kotelai I in the adjacent Saidu valley (tombs 1-45) was started in 1962; and the third in 1963, Dr. Editta Castaldi, under the direction of Professor S.M. Puglisi further explored Katelai I (tombs 46-80) and the investigation of the necropolises went further ahead. In 1964-65 the author of this article himself conducted the excavation at Katelai I (tombs 81-237) and Loebanr I (tombs 68-183) and thus on the basis of others and out of his own experience and findings he has mainly examined the investigations confirming the Swat necropolises. The study of the morphology of tombs and funerary rites in this article is directly based on his research. Regarding typology of grave goods, for comparison and statistical analysis, the author has taken into account material coming from the excavations of 1961 and 1962. The writer has first of all explained in his article the location of Loebanr I and Ketlai I, and has dealt with the buried persons, their crouching position and the plan of the grave-yard. After this, he has discussed the morphology of tombs, funerary rites, typology of grave furniture, the associations of finds, correlations and relative chronology and also the study of some objects found in isolation in the Swat necropolises and matched by others. The author has given 75 figures of objects including photographs of the dead bodies found there.

—*EW* Vol. XVI Nos. 1-2, March-June 1966, pp. 37–79

Stuckenrath, Jr. Robert

ON THE CARE AND FEEDING OF RADIO-CARBON DATES

The writer briefly reviews some of the basic hypotheses of C-14 dating and shows that the method is not alchemy but a truely scientific technique. He then examines the matter of representative and non-representative samples, apparent discrepencies in the dates of different materials, the pre-treatment of samples and the problem of standard deviation. All these problems have been discussed with the help of dates already obtained and diagrams which help to clear misunderstanding regarding the C-14 dating technique.

—*Arc.* Vol. XVIII No. 4, Winter 1965, pp. 277–81

Thapar, B.K.

BLADE AND MICROLITHIC INDUSTRY OF PRAKASH : A QUANTITATIVE STUDY

An ancient site, an immense man-made mound showing vertical eminence, is located to the south-east of the village Prakash in the Shahada Taluka of Dhulia District, now included in the Maharashtra state. The excavation exposed over 17-m. deep occupational deposit, belonging to four cultural periods from *c.* 1700 B.C. to *c.* A.D. 1100, of which the last two fall outside this purview.

Period I (*c.* 1700-1300 B.C.) was chalcolithic in cultural content and was characterized by the occurrence of blades and microliths, hammer-stones, restricted use of copper and the currency of 6 ceramic industries.

Period II (*c.* 6th-2nd cent. B.C.), which followed after an interval of 7 centuries, heralded the Iron age, urban in character, with the introduction of useful metal. The occurrence of the celebrated North Black Polished ware in the upper part of the accumulation attested the organized Mauryan expansion in *c.* 3rd century B.C. Thereafter, the sequence was continuous till the early mediaeval period when the site was finally abandoned.

The terms 'Microliths,' 'Blade Industry,' Chalcolithic Blade Industry,' Short (micro) Blade Industry' and 'Neolithic Blade Industry' being either too wide or too narrow, a utility term 'Blade and Microlithic Industry has seemed more precise at this stage.

The excavation at Prakash yielded 600 tools of this industry, besides 24 flakes with crested ridge, showing alternate flaking, and 21 cores. The raw material employed comprised : chalcedony, agate, carnelian, rock crystal, quartz and jasper. These tools are classified in the following types on the basis of their hypothetical methods of normal employment, though the possibility of one type being used for another purpose is not precluded.

Type I (413 examples) : Parallel sided flakes, alternatively called blades, well controlled narrow flakes with both edges retaining the primary flake cut and utilized as struck, without and retouching. They are essentially flat and show a broadly levelled trepizoidal or triangular section. The bulbs of percussion are normally present but subdued and soft. The distal end in some cases seems to have been snapped off.

Type II (23 examples) : Serrated blades-parallel-sided with one of the marginal sides trim to produce a saw-like edge. The other side either retains the primary flake cut as struck, or is purposely blunted by steep retouchings to strengthen the edge and to facilitate hafting. The serrations are mostly close set, though well-spaced dentations also occur on some. The bulbar end is mostly missing.

Type III (58 examples) : Blunted back blades. Type III A is parallell-sided with one of the marginal sides purposely blunted by retouchings steeply inclined to the main plane, while the other is razor-like sharp and shows use-marks.

Type IV (33 examples): Pen-knife blades showing use-marks on the unretouched sides opposite the blunted margin. Type IV A shows the blunted-back forming a curved outline. Type IV B shows one of the straight sides obliquely truncated towards the distal end. The truncated part of the margin shows retouchings possibly to save the user's fingers from being cut and to provide a further grip.

Type V (32 examples): Points. Type V A is essentially a chip point, tapering in width from the butt to the point. Bulbar-end is present in most cases. Type V B shows a tang on the bulbar side resulting in a marked shoulder. Type V C has both the sides worked either to a spike-like point notably at the upper end after a superficial shoulder, or retouched to a point by regular trimming of one side and only point-trimming of the other. The bulbar end is mostly snapped off.

Type VI (23 examples): Lunates. They show steep blunting on the arc side, fairly symmetrical. In two cases, where the arc-side is ridged, both the dorsal and the ventral surfaces show single flake plane with a wedge-shaped section.

Type VII (8 examples) : Trapezes showing retouchings on the truncated transverse sides, the lateral margins retaining the primary flake-cut.

Type VIII (10 examples) : Irregular utilized flakes having irregular and accidental shapes. They are part of the industrial waste resulting from imprecision of human working on vagaries of the raw material. Their being used is attested by use-marks and occasional retouchings on the edges.

Type IX (24 examples): Flakes with crested ridge showing alternate flaking at right angles to the major axis.

Type X (21 examples): Cores-all showing prepared striking platforms and parallel flake-scars, illustrative of the technique of special dressing to produce parallel-sided flakes. In most cases the cortex of the nodule is also present.

From the economic point of view, the increasing use of flakes and blades is significant as indicating an advance not only in the technique of working stone but, also in the food habits showing a more settled economy with a semi-urban bias and efficient level of food production. The steep blunting retouch sometimes extending to the marginal level surface, the excellent workmanship and standardization of the implements suggest that most of the knapping was done by specialist workers.

The method of employment of lunates, trapezes and points, however, is still problematical. The latter could make a composite tool with the point as the tip and benates and trapezes as barbs of spears or arrow-head, *etc*. This naturally bears on the question of hunting, perhaps for the supply of meat. Alternatively, they may have served as sickles.

The industry shows relatively little change throughout the period except that tools showing secondary working are somewhat more limited in the upper levels.

—*JMSB* Vol. XV No. 1, April 1966, pp. 37–48

II ARTS AND CRAFTS

Agrawal, Ratna Chandra
CHITTOR DURGA KE PŪRVA MADHYA-YUGĪNA DO MANDIRA (TWO TEMPLES OF EARLY MEDIAEVAL PERIOD IN THE CHITTOR FORT)

1. Sūrya Temple : On the right side of the path leading from the Victory Pillar of Chittor to the palace of Padminī, there is a Kālikā temple which was originally a Sūrya temple which is a fine specimen of early mediaeval architecture of Rājasthān of the 8th-9th centuries. The Śaṅkaraghaṭṭā inscription of Śrī Mānabhaṅga of V.S. 770 (A.D. 723) states that the king constructed a sky-kissing *bhavana*, tank (*kuṇḍa*) and well (*vāpī*). It may not be wrong to suppose that the monuments described in the inscription refer to the aforesaid Sūrya (now called Kālikā) temple which stands in front of the *Sūrya Kuṇḍa*, facing east.

Outside the *garbha-gṛha* of the said temple there are 13 images, 3 of Sūrya, 2 of Aśvinīkumāras, 1 of the moon and 7 of the Dikpālas (guardians of the quarters).

(2) Kumbhaśyāma Temple : There are two temples in one walled enclosure, Mīrā temple on the left side and Kumbhaśyāma on the right. The latter temple was constructed by Mahārāṇā Kumbha. It seems that the *garbha-gṛha*, the circumambulatory passage and its outer zone probably belong to the early mediaeval period (9th century) and only their upper portion must have been added by Mahārāṇā Kumbha at a later time. The circumabulatory passage and the lower panels near the outer floor are in the same style as that of the Sūrya temple, but at the back of the sanctum (*garbha-gṛha*) to the west in the main panel there is an image of Varāha incarnation of later times.

On the outer-most *Jaṅghā-bhāga* there are about a dozen and a half images of gods and goddesses including Brahmā, Agni, possibly Rāma and Lakṣmaṇa, Harihara, Kārttikeya, Mahiṣamardinī, *etc*.

—*Var*. Vol. IX No. 4, October 1966, pp. 7–14

Agrawala, R.C.
AGNI IN EARLY INDIAN ART

The author studies the iconography of the god Agni in a historical perspective. Ancient sculptures of Agni are pretty colossal and follow the early tradition of two-armed Yakṣa statue showing the deity as pot-bellied, in a standing pose with matted locks on the head, flames all round the body, water-pot in the left hand and the right one raised in the *abhaya-mudrā* as illustrated in the early Gupta figure of Agni from the Kankali Tila site at Mathura, now in the Lucknow Museum (No. J 123). These early representations are altogether devoid of the vehicle, ram and any sign of the beard on the face of the deity. In later sculptures are found with developed iconographic features like the *vāhana*, ram or ram-headed man (*Meṣa-puruṣa*), the beard, moustaches, *etc*. In some sculptures the god is accompanied by goat-headed attendants. We also find the representation of the one-legged deity Ajaikapāda endowed with a goat's head in the late Kuṣāṇa and later art. The author takes special note of the sculptures in which Agni is represented in association with Skanda-Kārttikeya who is shown with a cock. This motif is explained on the basis of the story of the birth of Skanda as narrated in the *Mahābhārata* (*Vana*, Ch. 229) wherein it is stated that a big cock with a red tuft was presented to Skanda by Agni before his marriage with Devasenā. Notice is also taken of the figures of Āgneyī, the consort of Agni.

—*JIH* Vol. XLIII Pt. I, April 1965, pp. 151–57

Agrawala, R. C.

AN INTERESTING RELIEF FROM THE SWAT VALLEY

In this article the author has made some observation on an interesting stone figure from Swat Valley of a standing male divinity with six hands and only four weapons which are clearly discernible : a double-pronged thunderbolt of Gāndhāra type and a sword in the right hand, a long spear and a simple wheel. He has tried to associate this relief with the blending of Viṣṇu, Śiva and Indra in one form, depicting the composite aspect of prominent divinities of the Brāhmaṇic pantheon which was quite popular in the Gandhāra region. The author also makes a passing reference to another beautiful statue of a deity carved in the style of Gāndhāran art holding a cock in the left hand and a long spear in the right, two matted locks on the head and a halo behind the head. This deity has been identified by B. N. Puri as a warrior in armour, but the present author associates it with Skanda-Kumāra as found in the early art of Mathura. In the end, he concludes that the cult of Śiva and Skanda-Kumāra was quite popular in the N. W. F. of India.

—*EW* Vol. XVI Nos. 1–2, March–June 1966, pp. 82–83

Agrawala, R. C.

A RARE MAHIṢAMARDINĪ RELIEF IN THE NATIONAL MUSEUM, NEW DELHI

The rare Pallava relief of Mahiṣamardinī, preserved at the National 'Museum at New Delhi, has been thoroughly examined by the author by comparing it with a number of other terracotta reliefs and stone specimens of Mahiṣamardinī found so far. Some of the important reliefs referred to by the author in the present article are those found at Mahābalipuram, Bhubaneshwar, Tanjore, Ellora, Virūpākṣa temple at Paṭṭadakal, Śiva temple at Menal and Ambikā temple at Jagat. Till the beginning of the post-Gupta period, the goddess Durgā was shown combating the demon portrayed as a buffalo in pure animal form. This is quite evident in hundreds of terracotta reliefs and stone specimens going back to a time prior to the post-Gupta period. Not before the 7th - 8th century A. D. can be found the introduction of another motif wherein the goddess is riding astride a lion and fights with the demon Mahiṣa; the latter has got a human body but a buffalo's head as in the famous rock-cut relief at Mahābalipuram. The demon in hybrid form (buffalo head and human body) appears at Bhubaneshwar as well. In both these reliefs, the demon carries a mace resembling a *mugdara*, so typical in Pallava art. The author also traces a further simplification of the Mahiṣa demon in hybrid form. But the most interesting development, when the demon appears in full human form and even the horns are conspicuous by their absence, can be seen in the rare buff coloured sandstone relief from Kāñchīpuram (south India) which the author has traced to the 8th century A. D. In this particular panel, the demon carries a sword in its right hand. The whole atmosphere is surcharged with elegance and force, the *devī* is two-armed only and that enhances the importance of the relief still further.

—*EW* Vol. XVI Nos. 1-2, March-June 1966, pp. 109-11

Agrawala, R. C.

UNPUBLISHED SCULPTURES FROM RAJASTHAN

I. Yoga-Nārāyaṇa

The Pratihāra site of Ḍiḍawānā in Jodhpur region yielded a black stone statue of Yoga-Nārāyaṇa which is now preserved in Jodhpur Museum.

II. Buddha Incarnation

The outermost terrace of the solitary Hari-Hara temple at Osian preserves a niche representing independent representation of Viṣṇu's Buddha Incarnation. Here the deity is two-armed in the traditional style.

III. Lakulīśa

The Rajputana Museum at Ajmer preserves a beautiful early-mediaeval (7th-8th century) relief from Kūsamā in Sirohī district of Rajasthan.

IV. Gajendra-mokṣa

The right hand side exterior niche of *sabhāmaṇḍapa* of the 10th century Sāsa temple at Nagdā (near Ekaliṅgajī) preserves a rare relief where we find eight-armed Viṣṇu in *lalitāsana*.

V. Terracotta head

It was in year 1964 that B.M.S. Parmar presented a beautiful terracotta head to Udaipur Museum. Found at Dhanavāra (District Hardoi, U. P.), it is an elegant piece of the late Gupta period.

VI. Churning of Ocean

The problem of Churning of Ocean (*Samudra-manthana*) theme in ancient Indian sculpture has been discussed by A. K. Bhattacharya. The ancient sculptors of Rajasthan also made valuable contribution in this field and the earliest extant panel of this group from Rajasthan hails from the Sun temple at Chittor.

VII. Rāvaṇa Uplifting Kailāsa

One early mediaeval *Rāvaṇānugraha* stone panel from Ābānerī, Rajasthan has been preserved in the Museum at Āmber, near Jaipur.

VIII. Kṛṣ a lifting Govardhana Mountain

The earliest extant depiction of Kṛṣṇa lifting the Govardhana Mountain is to be noticed in the early Gupta terracotta relief from Raṅgamahal, now in Bikaner Museum,

IX. Female sculpture from Īswāl

In front of the sanctum of the 12th century Viṣṇu temple at Īswāl (13 miles from Udaipur) is studded a white marble statue of great iconographic interest.

X. Lakṣmī-Nārāyaṇa

Sculptures depicting Viṣṇu and his consort in *āliṅgana* pose are quite rare in the realm of ancient Indian art. Such sculptures have been reported from Ābānerī, Khajurāho and Allahabad regions. The Museum at Jhālāwar in Eastern Rajasthan also preserves a statue of the above variety.

XI. Mahiṣamardinī

In Rajasthan, one 8th-9th century statue of the four-armed variety is under worship at Āmjhara (Dungarpur), whereas the beautiful niche from

Bundi-Kotah is now preserved in the personal collection of R.D. Khanna at Jaipur. The Jhālāwar Museum also preserves a beautiful niche.

—*BV* Vol. XXV Nos. 3-4, 1965, Issued in September 1966, pp. 44–50

Aiyar, T. L. Venkatarama
THE MUSIC OF PURANADARADĀSA

The *Māyāmāḷavagauḷa* scale, which is referred to by Western writers as the golden thread in the fabric of south Indian music, was adopted by Purandaradāsa for purposes of musical teaching, and for this reason alone he deserves to be described as the Father of Karnatak music. Purandardāsa wrote a number of *Gītams* intended to give the students a correct notion of the *Rāga* form and a number of *Sūlādis* intended to inculcate knowledge, both of *Rāgas* and of the *Sapta Tālas.* He himself stated that he had composed four lakhs and seventy-five thousand *Devaranāmas* intended to inculcate *bhakti* in the minds of the listeners and has used simple language, homely sayings and proverbs such as would impress all persons. The didactic value of these compositions is immense. There is no doubt that the *Devaranāmas* of Purandaradāsa exerted a deep influence on Tyāgarāja and Muttusvamy Dikshitar.

—*IMJ* No. 2, October–November 1964, pp. 11–13

Alexander, C. Soper
REPRESENTATIONS OF FAMOUS IMAGES AT TUN HUANG

One of the most remarkable finds made by Sir Aurel Stein at the Tun Huang cave shrines consists of the greatly damaged 'remains of large silk painting with Chinese inscriptions, representing a series of Buddhas and Bodhisattvas'. Of these 11 icons of various sizes, four have been identified. However, the right hand portion of the scroll has gone almost unnoticed. Out of about 19 subjects in the two portions of the Stein painting, eleven have been accounted for in the present paper.

It is noteworthy that the Stein painting contains a number of major iconographic features which are not Indian at all. Furthermore, it appears that the majority of the images on which most sources agree are Hīnayāna in type, *e.g.*, the figures of Śākyamuni at various moments in his life, the two most recent Buddhas of the past and Maitreya. Why this should have been so at two Buddhist centres so strongly Mahāyānist as Khotan and Tun Huang is a difficult problem to resolve.

—*AA* Vol. XXVII No. 4, 1965, pp. 394–96

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Amar, Gopilal
KHAJURĀHO KĀ GHANṬAI MANDIRA (GHANṬAI MANDIRA, KHAJURĀHO)

The article gives a brief description of the Ghantai temple at Khajurāho.

—*Ane*. Vol. XIX No. 3, August 1966, pp. 229–33

Austin de Silva, C. M.
THE GLORY OF SĀÑCHĪ

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Sāñchī has derived its name from the seven principal *Cetiyas* erected at the site; and hence it has also been known as Cetiya-Giri. The place is also associated with Mahendra, as known from the *Mahāvaṁsa*. The date of Sāñchī extends from 500 B.C. to A.D. 80. According to Cunningham, the *Toraṇa* Gateways were set up in the first Century A.D., say 80 A.D.; the stone railings round the *stūpa* by Aśoka about 250 B.C.; the Great *Stūpa* some time before Aśoka, perhaps as early as 500 B.C. From one of these *stūpas*, the relics of Sāriputta and Moggallāna were discovered.

Archaeologists have expressed the views that the architecture and sculpture of the *Toraṇa* gateway have been very much influenced by Greek art. There is a wealth of artistic talent displayed on the sculptured panels depicting various scenes from the Jātakas and events associated with the life of the Buddha. And some depict the early form of Buddhist worship such as the worship of the wheel or *Dhamma-cakka* and the Bodhi Tree. One of the panels depicts the historical scence of Emperor Aśoka receiving the right branch of the Bodhi Tree in Gayā for the purpose of despatching it to Ceylon through his daughter.

—*Bu*. Vol. XXXVII No. 5, October 1966, pp. 126–27

Banerji, Adris
LIṄGAMS OF JALPĀIGURI

In December 1965, the writer with an archaeological survey party visited the ruins of temples around Maināguri in Jalpāiguri district. They visited Jalpeśvara, Jaṭileśvara, Baṭeśvara, Sodarkhāi and Bhadeśvara. The disjecta of the temples having been carried away by the villages, only the foundations remain.

The Jaṭileśvara temple in the village of Pūrvadeha is an exception. The *dvāra* of its sanctum gives access to seven steps leading to a phallus below. Near the doorway are two large sculptures of *dvārapālas*.

According to the present writer, the history of Jaṭileśvara *liṅgam* is to be found in the *Avanti-khaṇḍa* of the *Skanda Purāṇa*, in which, the 8th *liṅgam* is called Jaṭeśvara. It is connected with the misfortunes of a king named Vīradhana who accidentally killed five young Brāhmaṇas masquerading as deer. Saved from being murdered by the *dasyus* while asleep in a beast-infested forest by divine intervention, he was subsequently advised by the sage Vāmadeva, whom he had approached, to go to Mahākālavana and worship Jaṭeśvara *liṅgam* in order to be cleansed of all sins.

Historically interpreted, Jaṭeśvara, the *acala liṅgam*, was possibly a fetish of the original inhabitants in a predominantly *mleccha* area. Some evidence shows that Mahākālavana, instead of being in Madhya Pradesh, where it is generally located, may be the name of the primeval jungles of Bhutan and Darjeeling.

The *māhātmya* of Jalpeśvara *liṅgam*, established by a king of the same name, is given in chapter 66 of *Avanti-khaṇḍa*. The sage Vasiṣṭha says to the king that it was made by the *devas* in Mahākālavana. On the basis of its mention in the *Avanti-khaṇḍa*, it has to be located in Central India, but the internal evidence disproves it. According to the Purāṇic geographer, Jalpeśa is near Sumeru (*i.e.*, Himālaya) and the river Tripathagā or Trisrotā. The *Kālikā Purāṇa* says that *Kṣatriyas*, being afraid of Paraśurāma, as *mlecchas* sought the protection of Jalpeśa. Those were no other than the ancestors of modern Mochs.

No. 37 of Rao's list in his *Elements of Hindu Iconography* mentioning Jayanta at Makuṭeśvara is probably the temple of Mahākāla in Bhutan. Trisrotā mentioned in the *Pīṭha-nirṇaya* and *Śiva-caritra* is to be identified with Jainti station of Jalpāiguri district, and not with Tirhut.

The *Yoginī-tantra* ascribes the origin of the *Mahāpīṭha* at Kāmākhyā to the Kirātas. The same might be the case with Mahākāla, Jainti and Jalpeśa. In fact, the history of Jalpeśa proves that the whole of Bhutan was predominantly Śaiva before it became Buddhist.

—*OH* Vol. XIV Pt. 1, January–June 1966, pp. 15–22

Benerji, Adris

SIDDHEŚVARA TEMPLE: A LAKULĪŚA SHRINE IN WEST BENGAL

The Siddheśvara temple is one of the four temples near the bank of the river Barakar, formerly called Begunia group of temples, in the Asansol sub-division of the Burdwan district. The yard of the temple originally consisted of a narrow *antarāla* giving access to the *garbha-gṛha*, a *bāḍa* and a *gaṇḍī*. The object of veneration is now a phallus. The ground plan is cruciform. Externally the *gaṇḍī* differs considerably from the other three and surpasses them in beauty and elegance of the decorations. The mouldings of the *bāḍa* are bold, elegant and simple contrasting with the poverty and lack of imagination of its neighbours. J.C. French took it to be an example of Pāla architecture. But the *triratha* type of plan leaning towards *pañcaratha*, the perpendicular walls of the *bāḍa, etc.*, make it abundantly clear that they can belong only to the traditions of Kaliṅga style of architecture. That is, it is a *Rekhā deul* of earlier type, the differences from Orissan monuments are possibly due to local influence and later repairs.

Within a *caitya-gavākṣa* of the temple, there is a seated figure in *dhyāna*, with a *jaṭā-mukuṭa* and holding a staff. This figure is Lakulīśa or Lakuṭapāṇi, with two disciples on either side.

Lakulin was the last incarnation of Śiva-Maheśvara, which occurred at Kāyārohaṇa or Kāyāvatāra, now known as Karvan in the Dabhoi taluk of Gujarat. He propounded the Pāśupata philosophy and *yoga*. A stone inscription originally belonging to the Somanātha temple, but now preserved at Quinta Don Joao de Castro at Cintra in Portugal, states that the four disciples of Lakuli founded four schools among the Pāśupatas or Māheśvaras. The Cintra *praśasti* mentions the school founded by Gārga, and the Mathurā inscription throws light on a school of teachers established by Kuśika.

Instances of the change of sectarian affiliation of temples in the jungle tracts of West Bengal and peripheral regions of Orissa are not rare. The best is that of Siddheśvar temple at Bahulārā, which originally was a Jaina shrine, but now a Śaiva temple. The Jainas were responsible for major portion of the temple in Puruliya and Bankura districts up to the 10th or 12th century. A doubt, therefore, poses itself whether after its first erection, the present temple had changed its sectarian affiliation. Otherwise, it is difficult to explain the *avatāra*-scenes and Gaja-Lakṣmī or Śrī on its *gaṇḍī*. The internal evidence of the sculptures also shows that the temple is probably pre-Pāla in date.

—*IMB* Vol. II No. 1, January 1967, pp. 10–13

Birski, Maria Chistof

KŪḌIAṬṬAMA : SANSKRIT RAṄGA PARAMPARĀ KĀ EKA UPALABDHA AVAŚEṢA (KŪḌIAṬṬAM : A REMNANT OF SANSKRIT-STAGE-TRADITION)

There is ample evidence to show that the Kūḍiaṭṭam dramatic art is a remnant of the ancient classical art of staging. Besides, the analysis of the Kūḍiaṭṭam traditions clearly brings out those principles of classical drama, which have come down to us in this art in their original form. *Vācika*, *Āṅgika* and *Sāttvika* representation is fully utilised in this art and the skill of the Kūḍiaṭṭam artists is unsurpassed; and acting, which forms part of the well-known *Kathakali* dance, is based on acting in Kūḍiaṭṭam.

A complete Kūḍiaṭṭam presentation takes at least eleven days, and although the amusing behaviour of the buffoon is entertaining, it tears the story into pieces and mars the entire presentation. Nevertheless, Kūḍiaṭṭam can be a great help in understanding the ancient Sanskrit dramatic art; and although the audience which is not familiar with gesture language cannot appreciate the Kūḍiaṭṭam acting, the latter is a living art based on the principles laid down by *Nāṭyaśāstra*.

—*Natar*. Vol. I No. 1, January 1965, pp. 36-38

Blumberg, B.S.

GOITRE IN GANDHĀRA

In one of the Gāndhāra sculptures preserved in the collection of the Freer Gallery of Art, Washington D.C. (No. 49.9 A-G) an individual with a goitre is shown. In this article the author has discussed the prevalence of the disease in the region of north-west Pakistan which corresponds to the ancient area of Gandhāra. The author has examined a total of 191 pieces of Gāndhāra art from the collection of seven institutions in the U.S. and Great Britain containing several hundred individual human representations on which goitre has been observed.

— *OA* Vol. XII No. 4, 1966, pp. 240-44

Bose, Sudha

A BEAUTIFUL PIECE OF PRINTED MUGHAL TEXTILE

It is to be noted that of all phases of Mughal Arts and Crafts, printed textiles also occupy a significant place in the study of Mughal culture. The author of this article says that this class of textile art was not the subject of mere aesthetic indulgence. In this art Mughal craftsmen transformed the very useful into the beautiful. Tents and cloth towers made of fine printed textiles were used by the Mughal rulers when they used to go out for purposes of warfare, hunting expeditions and travels. The author has cited an example, from the collection of Professor O.C. Gangoly, of a very beautiful and rare specimen of printed cotton textile which once formed the inside of a Mughal tent. Each panel of the design contains a six-foiled arch, separated by pillars with knobs. Each panel is decorated with different types of plants, trees, flowers like narcissus, roses, es, jasmines, *etc*. The whole piece is set inside a narrow border in compact geometrical and flowery patterns. The author puts the date of this piece of textile between 1707 and 1712, *i.e.*, the time of Shah Alam I.

—*MR* Vol. CXX No. 5, November 1966, p. 380

Choyal, Parmanand

RAJASTHANI CITRAKALĀ KĪ PṚṢṬHABHŪMI (BACKGROUND OF THE RAJASTHAN SCHOOL OF PAINTING)

The school of Rajasthan painting extended from Bundelkhand in the east to Gujrat in the south-west. It had its origin in the idealistic school of painting prevalent in ancient India. The Jaina school of painting actually gave birth to this school in the 15th century A.D. The earlier specimens of Rajasthani painting do not differ much in style and subject matter from those of the Jaina school. In the 16th century, the two schools parted company as may be seen in a number of specimens of paintings belonging to this period in which mixture of the principles of the two schools may be seen. In the 17th century, Rajasthani school developed independently. Mughal painting gradually influenced this school in the 17th century and new centres of art started growing up in West Mewar, Udaipur, Bundi and at a number of other places. The Mughal influence was, however, absorbed by the Rajasthani school and the synthesis so created resulted in the production of art specimens. New centres of prolific productions were Kisangarh, Jaipur and Kota. The school declined in the 19th century as a result of the rise of the European school.

—*Sod. Pat.* Vol. XVII Nos. 1-2, January-April 1966, pp. 100-12

Christison, Muriel B.

BUDDHIST STELE (KRANNERT ART MUSEUM)

The author has given a detailed account of a Buddhist stele carved in the second century A.D. in Gandhāra. This stele is kept in the Krannert Art Museum. He gives a description of the widespread development of Buddhism in Gandhāra during the Kuṣāṇa period. He also traces the beginning of the need for Buddhist images in this area and the formulation of the anthropomorphic representations of the Buddha. While discussing the important features of the stele, he has drawn our attention to an especially interesting arcade framing attendants or adorants in the middle register of the stele with birds in the spandrels of the arches. The crisp quality of the carving, plastic articulation of form and illusionistic relationship of the figures in this stele, the fine state of preservation, the richness of the entire composition and its relationship to pre-Buddhist, Vedic thought and to developed Buddhist imagery, the stylistic derivations from Hindu, Middle Eastern and Late classic motifs and figure styles as well as the indications of mature Buddhist formulas, make this object an important object for the scholars of art and architecture.

—*BM* Vol. CVIII No. 765, December 1966, pp. 630–33

Coarelli, Filippo

THE BRONZE HANDLES OF CHARSADA

The author has made an interesting study of three bronze handles which were discovered by chance in 1958 in the neighbourhood of Charsada by a peasant. All the three handles are composed of a draped female bust from the sides of which dolphins emerge and form the real grip of the handle. The main finding of the author is that a mould would have been made for each of the handles and not just two—one for each identical pair as the spectrographic composition of the handles itself reveals. The author has also compared these handles with the specimens discovered at Pompeii in Rome and Gaul, *etc.* In all these instances, the author establishes a striking affinity, typological and stylistic alike, with the Charsada handles. The author suggests that these handles belong to the second half to the second century A.D.

—*EW* Vol. XVI Nos. 1-2, March-June 1966, pp. 94–108

Cowardin, Samuel P.

A *ŚĀRDŪLA* FROM KHAJURĀHO (WORCESTER ART MUSEUM)

At Khajurāho the gods and celestial beauties stand forth on the projecting surfaces, while often in the shadowed recesses are fabulous lion-bodied animals, *śārdūlas.*

A fine specimen of such a *śārdūla* was purchased by the Worcester Museum in 1962. There is much plasticity in the relief. The creature, probably a horned lion, moves toward the left above a crouching man with a spear, then twists violently back to the right to confront a much smaller man who climbs upon its rump and seems to peer into its yawning maw, in an apparent union of playfulness and savagery, which is most intriguing. The composition is singularly effective. The figures move harmonioulsy in an ascending surge.

While there are numerous variations in detail, this is the basic *śārdūla* composition of Khajurāho. The *śārdūla* groups are very decorative, but they are surely also instinct with various levels of meaning. One myth associates the *śārdūla* with pearls, which it has plundered from the elephant, the 'storehouse of darkness'. The bead-like treatment of the fringes of the animal's legs and the necklace it wears could be connected with this tradition.

—*BM* Vol. CVIII No. 763, October 1966, pp. 522–25

Das Gupta, K.K.

FOREIGN TRADE AND GĀNDHĀRA ART

The Gāndhāra art is thematically Indian, but plastically it is foreign, absorbing Hellenism and Roman fashions and formulae. The obvious reason for its alien character is geographical. But there are other factors which were responsible for its Hellenic and Roman background. It should be noted in this connection that the Hellenistic and the Roman culture epochs witnessed the emergence of cosmopolitan capitalism consequent on active trade and commerce between Europe and Asia. The new burgeoisie, therefore, became an effective clientele of art works. Private wealth led to an increase in the demand of art and naturally, therefore, art for art's sake was replaced by art for money's sake.

The art of Gandhāra was no exception to this phenomenon. Gandhāra, indeed, formed part of this extensive art-complex. Its art flourished with the patronage of Buddhism as well as the new capitalism which was the result of the trade contacts of Gandhāra with the West. That this trade was brisk is borne out by archaeological evidence. Among the finds the most important are the stucco works of the 3rd-4th centuries A.D. Some of these appear to be the products of a Roman atelier. The suspicion that they could have reached Taxila by way of trade is not unnatural. It may be noted that gypsum, which is the raw material of stucco, is abundant in the vicinity of Alexandria where such articles may have been manufactured. Thus, it was the Alexandrian trade with the Kuṣāṇa empire which resulted in the diffusion of the stucco technique in Gandhāra and subsequently in the northern and eastern regions far as the border of China. It is also likely that with art objects artists were also imported from the Roman West.

—*QRHS* Vol. V No. 4, 1965–66, pp. 199–202

Das Gupta, Kalyan Kumar

INDIAN WOOD CARVINGS

It may be believed that in India wood was used by the Indus peoples. Next, its popularity is attested by the *Ṛgveda*, when a hymnist asks 'which was the forest and what was the tree out of whose wood heaven and earth were carved (X.81.4). Presumably, structures and other objects in the *Ṛgvedic* and later Vedic periods were made of wood. References to the use of wood are available which relate to the wooden palaces of the Mauryas at Pāṭaliputra and remnants of wooden buildings discovered at the Mauryan sites such as Bulandibagh and Kumrahar in Patna. The Mauryan shafts appear to be derivations from the wooden originals. The gateways of Sāñchī and Bharhut or the mode of contruction of early Indian caves, like those of Eastern and Western India, indicate the early Indian architecture to be a translation of wooden originals into stone.

In remote times temples were probably built of wood. Besides architectural purposes, wood was also used for making images of divinities and semi-divine beings, allusions to which are found in the *Bṛhatsaṁhitā* (6th century) and *Viṣṇudharmottara Purāṇa* (6th-7th century). Instances of these are the wooden images of Jagannātha, Balarāma and Subhadrā enshrined in the main sanctum at the Purī temple, as well as those testified by an old Jaina tradition that there was a wooden image of the Yakṣa Moggarapāṇi in a shrine out-side the city of Rājagṛha. The central shrine of the Viṣṇu temple at Tirukkoyilur (Madras) contains a wooden figure of Trivikrama.

Wood being perishable, its carvings of artistic merit rarely go beyond the 17th century. However, mention may be made of a plain and circular piece of a column of *Śāla* wood of a pre-Christian age discovered at Lauriya Nandangarh or of the 27 wooden pillars of the Mauryan date found at Bairat. The *caitya* hall at Karle displays the famous example of carpenter's art; its semi-circular roof being ornamented by a series of wooden ribs (Ist century A.D.). The umbrella on the *stūpa* within is also made of wood and carved with concentric floral designs. The wooden door facade of a temple at Chamba is an excellent example of wood-carving (8th-9th century).

Extant specimens of wood carving have come from a wide variety of areas from Kashmir to Kanyākumārikā. The Indian Museum contains specimens like the *Sālabhañjikā* type of female figure from Nepal, wooden steering chair and a teak-wood hall table from Burma, a beautiful Sarasvatī figure in sandal-wood in imitation of a similar figure in stone of the Hoyasala school.

—*IMB* Vol II No. 1, January 1967, pp. 14–18

Datta, Ajit Kumar, Machwe, Prabhakar, Sangram Singh, Deva, B.C.

CULTURAL INTERACTION IN ART

Ajit Kumar Dutta

With its spirit of assimilation, comprehension and synthesis the Indian culture has stood at once for the infinite extension of the human community. Hellenistic and Scythian elements, Persepolitan bell capital and Iranian palmettes, rosettes and various forceful animals made their way to India; but in course of time they became an integrated part of Indian Art, both in spirit and execution.

Prabhakar Machwe

The greatness of Indian art lies in its infinite capacity to assimilate things from other people. Our domes and pillars, arches and railings, halls and *vimānas* have absorbed Sumerian, Greek, Italian, Gothic, Dravidian, and now even French and American styles; and there has been an extremely intricate interplay between the Śaiva and Vaiṣṇava, Buddhist and Jaina and later on even Pathan and Mughal styles of building plans and techniques from Stenisleveski and Irving.

Sangram Singh

In Jaina paintings we find a lot of Gujarati influence on the architecture, articles of decoration, furniture and costumes; and the Turk style or Persian painting reached Mandu, Jaipur, Patan and Palam. Out of the mixture of Persian and Rajput styles was born the Mughal style of painting under the able patronage of Akbar. Traces of Mughal architecture style of paintings and culture were adopted by the local rulers; and influences of the Rajput arts, culture, costumes, customs and traditions in turn affected the Mughal Emperors and their courts. The Rajasthan artists adopted certain qualities and elements of the Deccan also in their own works.

The music of the North with its Dravidian, Aryan and Mongoloid interactions has had contacts with the Chinese and the Tibetan music; Central Asians have brought into this music the *tappas*, the *sarangi* and names like *tabla* and *khayal*. This music must have slowly influenced the ancient South Indian music; and was thus produced the style called the Karnatak music.

—*CF* Vol. VII No. 4, July 1965, pp. 13-22

Deo, S.B.

A UNIQUE SEAL IMPRESSION FROM NEPAL

The history of Nepal suffers from numerous lacunae in spite of abundant documentation. The Licchavis, no doubt, left their impress on the cultural history of Nepal. They are supposed to have been ruling over the valley for a pretty long period. There are various localities in the valley, as also in Kathmandu proper, which are supposed to be the sites of the mansions of the Licchavi rulers and of Aṁśuvarman. The excavations turned out antiquities in the form of coins, pottery, *etc*. Among them was a seal impression on a coarse red potsherd. On this was found stamped the motif of a standing cow facing left being sucked by a calf. The coins of Aṁśuvarman show a lion and the reverse with a cow being sucked by a calf. On the top of the cow is the legend *Kāmadohī*. Thus the motif and the legend of the impressed seal can be assigned to the period of Aṁśuvarman or to Aṁśuvarman himself. It is possible that the seal was meant for votive purposes and not for stamping on currency in circulation.

—*BDCRI* Vol. XXV, 1966, pp. 195–96

Desai, Kalpana S.

SOME LAKṢMĪ-NĀRĀYAṆA IMAGES FROM WESTERN INDIA

This is a comprehensive study and compilation of most of the available images of Lakṣmī-Nārāyaṇa from western India. The image preserved in a small temple of Jayāditya at Nagarā, near Cambay, found by U.P. Shah is a specimen with clear traces of western Indian style of the age of the Gurjara-Pratīhāras and seems to belong to the early years of the 10th century A.D. Though the representation of this particular Lakṣmī-Nārāyaṇa agrees to a great extent, with the description given in *Viśvakarmā-śāstra*, yet it differs from it, because the goddess Siddhi with a *Cāmara* in her hand, is completely absent there. In this connection, the author has made references to Lakṣmī-Nārāyaṇa images, found elsewhere and has made a comparative study of them.

—*JOIB* Vol. XIV Nos. 3-4, March-June 1965, pp. 392–96

Dhavalikar, M.K.

FRESH LIGHT ON THE DIDARGANJ YAKṢĪ

Considerable controversy has raged over the date of the famous Yakṣī statue from Didarganj near Patna, various scholars assigning it to different dates ranging from Maurya to the Kuṣāṇa period. The problem has so far been studied mainly from stylistic and aesthetic points of view. The present author approaches the problem solely on the basis of the style of coiffure, jewellery and costume which leads to conclude that the statue can be precisely assigned to the early Kuṣāṇa period some time in the second half of the 1st century A.D. Scholars favouring a Mauryan date base their reasoning on its material, *i.e.*, the typical Chunar sandstone, and its lustrous polish which is supposed to be typical of the Mauryan age. But the recent discovery of a large number of sculptures of buff sandstone bearing lustrous polish and assignable to dates ranging from the 1st to the 4th century A.D. at Mainahai in the Allahabad district, Uttar Pradesh, has clearly established that none of these elements is characteristic exclusively of the Maurya period; they survived much longer than usually supposed.

—*NUJ* Vol. XVI No. 2, April 1966, pp. 216–23

Gandhi, Santa

SANSKRIT NĀṬAKA KĀ PRADARŚANA (PRESENTING THE SANSKRIT DRAMA)

The translator of a Sanskrit drama must himself be a poet, and, while abridging a Sanskrit drama, it is absolutely necessary that the plot and the ruling *rasa* of the drama are not lost sight of. The editor of a Sanskrit drama should remain as close to the original as possible and should add only as much as is found unavoidable.

There were two universally recognised methods of directing a drama in ancient India—a popular method and a traditional method. According to the latter, the actors gave the enjoyment of *rasa* to the spectator of those days in four different ways, *i.e.*, by acting, by speaking and singing, by their dress and make up, and by subtle play of feature which expressed an inner state of mind. Every moment of a dramatic performance is enlivened by a complete co-ordination of these four ways of representation.

—*Natar*. Vol. I No. 1, January 1965, pp. 23–31

Ghosh, A.

THE RELIC CASKET FROM DEVNIMORI

A large inscribed stone casket, giving the details of its consecration in the year 127 of the Kathia rulers, during the rule of Rudrasena with the text of the *Pratītyasamutpāda-sūtra*, was brought to light from the core of the *stūpa* at Devnimori, District Sabar-Kantha, Gujarat. On the ground that the records of the Western Kṣatrapas, to whose dynasty Rudrasena belonged, are dated in the Śaka era, the inscription has been assigned to (127+78=) A.D. 205 and the ruler identified with Rudrasena I.

On paleographic grounds, the casket seems to belong to a later date; for, the letters of the inscription have a much greater flourish in the form of the elongation and looping of the vertical ends. For instance, the letter *ś* has a full-fledged horse-shoe shape with a central horizontal line joining its two legs—a typical Gupta shape—as against its form of a mere arc, with a vertical stroke hanging from the centre, of the earlier Kṣatrapa records, such as in the Gunda and Gadha inscriptions of Rudrasiṁha (103) and Rudrasena I (127), respectively. This appreciable development over the earlier shapes of letters cannot justify the assignment of the casket to as early as the Ist quarter of the 3rd century, but pushes it even to a much later date than the middle of that century when compared with the Nāsik cave inscription of Ābhīra Īśvarasena of Kalacuri year 9 (A.D. 257-58).

As the characters of the casket closely resemble those on the Indore plate of Bhulunda of the Kalacuri year 107 (A.D. 355), the casket belongs to the 2nd half of the 4th century and the date must be referred to the Kalacuri era. Thus the date of inscription and consecration of the casket is (248+127=) A.D. 375 which falls well within the rule of Rudrasena III, who is thus the ruler referred to in the inscription.

The answer to the possible objection to the use of Kalacuri era as against the official Śaka era is that it is a private record, the authors of which were at liberty to use any era current in the region of their country.

The term *Kattika* remains unexplained; for, neither the Western Kṣatrapas nor the Ābhīras are known by that name anywhere. R.N. Mehta's suggettion that the word may be related to Kathiawar is worth pursuing.

Other facts like the find of an earthen pot containing coins of rulers later than Rudrasena in the core of the *stūpa* much below the depth of 13 ft. where the casket occurred and stylistic consideration of the terracotta figure of the Buddha adorning the *stūpa*-facade confirm this late date.

The Buddhist practice of enshrining sacred texts in *stūpas* is amply borne out by literary and archaeological evidences. For this purpose, the *Pratītyasamutpāda-sūtra* was a particularly favourable text in north India in Gupta times (*e g*., several bricks bearing this text found at Nālandā and similarly inscribed bricks and a copper-plate discovered at Gopālpur and Kuśīnagara, respectively.

—*JMSB* Vol. XV No. 1, April 1966, pp. 21–24

Gomathi, Vishwanathan

PURANDARADĀSA

Purandaradāsa was the foremost among the *Dāsakūṭa* composers and one of the grandest personalities that Karnatak produced. Born in 1484, he received a good education, consisting of mastery over both Sanskrit and Kannaḍa, and good training in music. His contribution to Indian music is splendid.

—*IMJ* No. 2, October-November 1964, pp. 28–29

Griswold, A.S.

PROLEGOMENA TO THE STUDY OF THE BUDDHA'S DRESS IN CHINESE SCULPTURE

The study of the dress of the Buddha shows that it can generally be taken to conform to the monastic practice of the sect of monastery for which a particular image was intended. However, on closer examination, it can be said that, while depicting the costume, some sculptors were careless and some were incompetent, but few could fail to know exactly what each item was intended to represent.

It is, however, necessary to emphasize that every sect, whether or not it followed the rules of the *Vinaya*, would authorize different arrangements of robe and shawl for different activities, such as preaching, meditation, special ceremonies of gathering alms, *etc.* When sculpture represents a person engaged in one of those activities, we should expect it to show him dressed accordingly. Gāndhāran art did just that, and there is plenty of evidence to show that Chinese Buddhist art did too, but the problem is more complicated.

The size of the garments makes a great difference in the schemes in which they can be arranged, and in their appearance. Even in the Theravāda, considerable variations in size are permitted; in the Mahāyāna the size was to some extent regulated according to rank, and a high abbot would invariably dispose his dress differently from a humble *bhikṣu.*

—*AA* Vol. XXVII No. 4, 1965, pp. 325–48

Gunasinghe, Siri
MASKS OF CEYLON

In Ceylon, mask-dances, whether performed for pure ritual purposes or as part of drama, have been a source of popular entertainment for centuries. The paper deals with masks used in the exotic rituals known as *Tovil* or devil dancing, mask-drama called *Kolam* and the folk-play *Sokari.*

—*CF* Vol. VII No. 3, April 1965, pp. 24–28

Gupta, P.L.
ANCIENT HANDICRAFTS

Handicrafts in Bihar go back to remote periods. Paleolithic tool-making industry known from Chota Nagpur region shows two traditions, one of core or biface in which the tools made are large pear-shaped pieces of stone, trimmed flat on opposite sides or faces, and are termed 'Hand-axes'; and the other called 'Flake-tradition' in which a tool with a good cutting edge is made by simply knocking a nice large flake off a big block of stone.

This industry was followed by microlithic industry of crudely shaped tools. The craftsmen of this industry, however, soon improved their skill and also discovered to make potteries. These tools continued to be used till 1000 B.C.

Polished stone-axes of the Neolithic age (5000 B.C.) have also been found in large number from this region. Sometime during this early period, the craftsmen learnt to extract copper and iron from mineral rocks for making their tools. A number of copper-smelting furnaces of these primitive metallurgists are known from various places in the Singhbhum district. Copper celts, bars and chisels date back to the 2nd millennium B.C., but iron objects are not earlier than 1000 B.C.

Though no baked pottery earlier than 1000 B.C. is known in Bihar, yet it would be wrong to conceive that craftsmen who could smelt ore did not know to bake pottery. Specimens of the earliest ceramic industry (1000 B.C.) have been found at Chirand and Sonepur, the wares being black inside and red outside, called 'Black and red ware'. Bowls and dishes have been made in this technique, but water jars and vessels are mostly red.

A new type called 'Northern black polished pottery' came to be introduced in Bihar in about 600 B.C.

Subsequent period shows medium and coarse red wares which continue to this day. The wares in the Kuṣāṇa and Gupta periods, however, were decorated with incised or stamped designs.

The clay-artists also knew modelling as early as the Mauryan period. Hundreds of figures and figurines of men, women, animals, birds and reptiles have been found from almost all the sites.

The plastic art did not remain confined to clay. By the 3rd century B.C. trained sculptors in stone produced marvellous sculptures. The famous Didarganj Yakṣī is the figure of *caurī*-bearer, realistic, graceful and full of vigour of life with a shining polish of a technique lost after the Mauryan period.

Elegant specimens of sculptured figures of gods and goddesses abound in the Śuṅga, Kuṣāṇa, Gupta, down to the Pāla period showing the skill and zeal of the sculptors.

Casting of metal images in the *cire-perdu* technique (lost wax process) was known from very early period.

Palisades of the Mauryan period at Pāṭaliputra are the early examples of wood work, but little now survives of it. The carpenters were good carvers, and the ancient tradition continued till late, as may be seen in surviving doors and windows in villages of Bihar.

Jewelry-craft also dates back to the Maurya, Śuṅga and Kuṣāṇa periods.

—*Marg* Vol. XX No. 1, December 1966, pp. 13–15

Hanmante

ROCK CUT BUDDHIST CAVES OF PITHALKHORA

The caves are 50 miles to the west-south of Ajantā and 23 miles to the west of Ellorā. As there is a large number of *vihāras* at Pithalkhora, it is clear that it was a great Buddhist centre where the monks assembled and lodged in hundreds. The author feels that the chronology of these caves can be fixed from the sculptures and the shape of the *stūpa*, during the first two centuries before and after Christ. These caves are situated on both sides of a deep ravine cut into the rock by a hill stream plunging down a precipice. The caves are divided into two groups. Group one consists of cave Nos. 1 to 9, and group two cave Nos. 10 to 13. The author has described all the 13 caves in this article showing the remarkable features of each one of them. He has described all the sculptures and explained inscriptions engraved there. Besides the description of the caves, the author has also discussed some detached sculptures which consist of Gaja-Lakṣmī, the Great Departure, yakṣas, musicians, *mithunas* and a royal couple.

—*MBo*. Vol. LXXIV Nos. 9-10, September-October 1966, pp. 209–12

Jain, Balchandra

JAINA PRATIMĀLAKṢAṆA

This is a brief survey of Jaina iconography.

—*Ane*. Vol. XIX No. 3, August 1966, pp. 204–13

Jain, Niraj

BAJARANGAGARH KĀ VIŚAD JINĀLAYA (THE GREAT JAINA TEMPLE OF BAJARANGAGARH)

Bajarangagarh is a small village about five miles away from Guna. Archæological remains existing here indicate that it was a flourishing city in ancient times. A Jaina temple existing here at present seems originally to be a temple of Pañcāyatana type in the Nāgara style. Its original *śikhara* having been destroyed seems to have been reconstructed about two hundred years ago. The original *adhiṣṭhāna* and the *toraṇa* of the temple are still existing and a number of sculptures including the images of the Tīrthaṁkaras are scattered about. Inscriptions on the pedestals of images point to the erection of the temple sometime in the 13th century A.D.

—*Ane*. Vol. XVIII No. 2, June 1965, pp. 65–66

Kapila, Vatsyayana

SOME FUNDAMENTAL PROBLEMS OF STAGING SANSKRIT DRAMAS

Sanskrit drama is not only *Mahākāvya*, but also *Mahānāṭaka* with a strong and highly developed artistic side. Nevertheless, even if the director of today possesses an accurate knowledge of unmixed Sanskrit drama, he fights shy of giving a performance, because he fears that the audience of today may not follow or appreciate it. The spectator of today does not see the place of play of hands in dancing. He does not recognise the *rāga* or *rāginī* which is being recited, nor does he know or understand the principle of *kālpanika-kakṣā-vibhāga*. How can so ignorant an audience enjoy or appreciate a dramatic performance, which is an organic whole made up of chaste language, classical dance and music, and flawless acting and which suggests much more than what it clearly expresses?

But the situation is not perhaps quite so disappointing. The performance of Sanskrit drama will in all probability be attractive and enjoyable, even today, if the music director, the dance director and the general director co-operate and work with a view to reviving a grand style.

—*Natar*. Vol. I No. 1, January 1965, pp. 5–7

Karl, Jettmar

THE SLAB WITH A RAM'S HEAD IN RIETBERG MUSEUM

The Rietberg Museum recently acquired a limestone slab, almost oval in shape, as seen from above. Its upper side is flat and the side walls are slightly convex forming a sharp edge. On one end of the slab is the head of a ram with long curved horns indicative of its belonging to the wild species *Ovis Ammon*. It was found in Iran. Stylistically it can be said to be belonging to a type which was hitherto known to exist only in the 'Forest Steppes', east of the Urals where it is ascribed to the latter half of the so-called Andronovo culture (*C*. 1000 B.C.).

The object in question is possibly a portable altar or else it was used for cutting the meat of animals slaughtered in religious ceremonies at a holy place outside the village. Among the Dardic people of West Pakistan such a stone is called *mitu*. Lastly it also might have been used as a saddle.

—*AA* Vol. XXVII No. 4, 1965, pp. 291–300

Khare, Kiran

PAINTINGS THAT PULSATE WITH LIFE

The author has made a critical analysis of the ancient paintings and frescoes found in the Ajanta caves, Jogimala cave in Sarguja state, Bagh caves in Gwalior and the Sittanavasal caves at Pudukkettai. The themes of most of these paintings are: the Buddha in various attitudes, the various scenes from his life, the Jātaka stories of his previous lives, the Bodhisattvas and a rich variety of animals, floral, geometrical and other fantastic and fabulous motifs drawn from the artist's imagination. The main stress of the author is on the Ajanta cave paintings.

—*MR* Vol. CXX No. 5, November 1966, pp. 343–44

Khokar, Mohan
THE *GĪTAGOVINDA* IN DANCE

The Gītagovinda is an early book of song of the Hindus which gives a sequence of lyrics with definite instructions regarding the *rāga* and *tāla* in which each piece is to be rendered. Ever since its composition, it has been used in narrative dance and has become the integral part of *nṛtya* content of several Indian classical styles.

The *Gītagovinda* was incorporated in the repertoire of the earliest form of stylized dance in the Orissi, and was readily accepted as a part of the ritual songs and dances to be performed by *maharīs* or dancing girls of the *Devadāsī* class in the dancing hall of the Jagannātha temple at Puri.

The *Gītagovinda* found its way into Kerala as early as the 15th century, first as a daily ritual recital in Vaiṣṇava temples, and then as the subject-matter of a dance-drama called *Aṣṭapadiyattam* which is very little known now. It paved the way for another type of dance-drama *Kṛṣṇattam* created by a Zamorin named Manavedan of Calicut, in 1650. The text of the play is in Sanskrit written in the Malayalam script and is a clear imitation of the *Gītagovinda*. It was followed by the creation of *Rāmanattam*, another type of dance-drama which eventually became *Kathakalī*.

From the latter half of the 18th century, when Manipuri adopted the Vaiṣṇava cult of Caitanya Mahāprabhu of Bengal, the *Gītagovinda* came to be used in Manipuri dance. Lyrics from the *Gītagovinda* are commonly employed in the five principal kinds of *rāsa* dances performed in the *lāsya* style accompanied by songs.

Today, songs from the *Gītagovinda* are quite commonly used for *abhinaya* in *Bharata Nāṭyam*.

Though the *Gītagovinda* is very rarely used in Kathak, in the early days of this dance, the *Aṣṭapadīs* of Jayadeva formed an important part of the repertoire. In recent years attempts have been made to present the *Gītagovinda* as a dance-drama or ballet, notably in the Orissi, *Bharata Nāṭyam* and Manipuri techniques of dances.

—*Nat*. Vol. IX No. 4, 1966-67, pp. 32-35

Lal, Laksmi Narayana

MIṬṬĪ KĪ GĀḌĪ KĀ RANGAMAÑCA : EKA ANUBHŪTI (STAGING THE EARTHEN CART: A NEW INSIGHT INTO THE HISTRIONIC ART)

The *Mṛcchakaṭika* is a ten-act *Prakaraṇa*, a vast field for acting, so vast that each of its acts is a department in itself. In one way it appears to be two dramas which in the end finds its consummation in a comprehensive *rasa*. We find in it two plots, two departments of acting, two dramatic traditions, one just a play and the other a representation of life, and an enjoyable blending of the two dramatic traditions.

—*Natar*. Vol. I No. 1, January 1965, pp. 19–20

Marcus, M. Fairbanks

MASTER BRONZES OF INDIA : THE EXPANDING HORIZON OF INDIAN BRONZES

The paper discusses the artistic merits and the stylistic development of masterpieces of Indian bronzes which are currently on display in the exhibition entitled 'Master Bronzes of India' in the United States.

—*OA* Vol. XII No. 2, Summer 1966, pp. 87-93

Mehta, R.N.

BUDDHANĀTHA IMAGE FROM NAGARA

A worn-out sandstone image, known locally as Buddhanātha, has been described in the *Khambhāta no Itihāsa* of Ratnamanirao Bhimrao Jote as an image of the Buddha. On the basis of a tradition different from the local tradition, J.P. Amin has called it a Jaina image. The present writer made a detailed study of the image and came to the conclusion that it represented the Buddha in *Dharma-cakra-mudrā* and may be identified with Virocana, according to Vajrayāna terminology.

In his monograph on *Buddhist Monuments in Gujarat*, K. F. Sompura contends that it is the image of the Jaina Ratnasambhava, because the palm of its left hand is open and the right hand is held in *varada-mudrā*. The lions on the sides are the *vāhanas*.

The image is seated on a decorated seat with an elaborately carved back, the central elliptical part of which is flanked by round pillars and the lion-on-elephant motif. A horizontal beam surmounts the pillars with the *makara* motif at each end. A *kambugrīvā-saṅghāṭī* covers both the shoulders.

Now, K.F. Sompura seems to have misunderstood the right foot as the open palm of the left hand, the wrist of which is broken near the heel and toes of that foot. In fact, the remnants of the palm of the left hand exist on the left side of the navel indicating that the wrist was turned upwards and some of the fingers were extended to meet those of the right hand to form a *mudrā*. The right hand is not in *varada-mudrā*, as alleged by Sompura. Its palm is upraised and a few fingers meet those of the left hand. In this position, *varada-mudrā* is impossible which requires an open palm with fingers pointing downwards.

Further, the depiction of the lion on the elephant is a common decorative motif in Indian art and, therefore, the lions cannot be considered as *vāhana*. In view of these characteristics, the identification of the image as Virocana in the *Dharma-cakra-mudrā*, in which the fingers of both the upraised hands above the wrist touch each other, seems to be correct.

—*VIJ* Vol. V Pt. 1, March 1967, pp. 90–92

Mukhopadhyaya, Bratindranath

AN IMAGE FROM BARAKAR AND ITS ICONOGRAPHY

The stone image found recently at Barakar and now shifted to the Patna Museum is ascribable, on stylistic grounds, to the 15th century A.D. It represents a male god with attendants on either side and its identification is impossible. It probably depicts a composite deity combining attributes of Śiva and Viṣṇu as well.

—*OH* Vol. XIII Pt. 2, July-December 1965, pp. 25–32

Munsterberg, H.

A BUDDHIST RELIQUARY IN THE MUSÉE GUIMET

Among the Chinese objects in the collection of the Muśee Guimet in Paris, the most interesting and unique is a Buddhist reliquary made of silver repousśe, which, the author believes, dates from the Sung period. The symbolism intended is the familiar one of the umbrellas representing the royal rule of the Buddha and the flaming jewel of the Buddhist law. The whole of the reliquary is a miniature replica of the small, one-story pagodas which is found among the structures of the Tang and Sung periods such as those of Yün-Chü-ssu on Mount Fang in Hopei province or Lung-huta at Shen-tung in Shantung. The reliquary, though unique among such works executed in silver, closely resembles a group of similar reliquaries made of bronze (or more rarely iron) which are believed to have been replicas of the Aśoka *stūpa* which was preserved at the A-yü-wang-ssu near Ningpo in Chekiang. The author has also given a number of other reliquaries of this type excavated in China and after indicating the unifying elements found in all of them, he has stressed the uniqueness of this particular silver reliquary preserved in the Musée Guimet. He says that the iconography of this reliquary differs both from the iconography described in the various literary accounts which do not agree with each other in this respect, and the scenes seen in the relief panels on the various bronze versions which have survived. He has given full details of all the four sides of the reliquary portraying scenes from the early life of Śākyamuni. The style of the sculptures appears to be a provincial version of Gāndhāran prototype, because the author says that the very plastic treatment of the nude body of the youthful Prince Siddhārtha resembles the Indian sculptures of the Graeco-Buddhist school such as the Gautama image from Dharmarājikā in the Taxila Museum, and the small narrative scenes on the projecting ears resemble the relief carvings found on the Gāndhāran images. Thus, this reliquary goes back to some Indian prototype which had been brought to China during the Six Dynasties period.

—*OA* Vol. XII No. 4, Winter 1966, pp. 231–33

Nagarka, Biharilal

KHAJURĀHOMANDIREṢVAPSAROMŪRTTYAḤ (THE STATUES OF *APSARASES* IN THE TEMPLES OF KHAJURĀHO)

They say that there were eighty-five temples at Khajurāho out of which only fifteen exist now. These temples appear to be connected with Śaiva, Vaiṣṇava, Saura and Jaina cults, but this does not affect the art and architecture of these temples.

The author of the article describes the artistic details of the statues in a number of temples.

—*Sag.* Vol. III No. 2, Saṁvat 2023, pp. 169–82

Pratapaditya Pal

THE ICONOGRAPHY OF AMOGHAPĀŚA LOKEŚVARA-I

Among the numerous forms of Avalokiteśvara that of Amoghapāśa was immensely popular in most Mahāyāna countries other than India, such as Java, China, Japan, Nepal and Tibet. Java particularly has yielded a prolific number of his icons, while in Japan, Tibet and Nepal, he enjoys considerable popularity even today. What is more surprising is that no icon from India has yet been identified with Amoghapāśa. The author has tried to examine a few possible examples in this paper and made a comparative study of the iconography of Amoghapāśa with the aid of literary sources. He, first of all, quotes from two important works, one Nepali manuscript of a text entitled *Amoghapāśa-lokeśvara-pūjā* and the other Śākyaśrībhadra's *Sādhana-mālā*, in this paper and discusses the principal deities Tārā, Bhṛkuṭī, Sudhanakumāra and Hayagrīva, referred to in the two texts. Though the two texts differ little in the descriptions of Amoghapāśa and his principal acolytes, yet they appear as frequent companions of Avalokiteśvara and constitute his *maṇḍala* in several other manifestations. The writer has also referred to Maitreya, Gaganagañja, Samantabhadra, Vajrapāṇi, Mañjughoṣa, Viṣkambhin, Khagarbha and Kṣitigarbha, all of whom constitute the *maṇḍala* of Lokanātha in the *Sādhana-mālā*.

The author then refers to a number of Javanese icons, identifying with Amoghapāśa, in accordance with the textual description as given by him. Some of the Javanese images, referred to by the writer, are three bronze ones preserved in the Rijksmuseum at Leiden, the headless stone example from Chandi Jago and so on. He gives an account of their iconographic similarity with the description of the literary sources. He also deals with their different artistic traditions. After the Javanese icons, the author deals with the other figures, particularly a four-armed god, both in China and Japan, and then the Don Zogs images of Tibet.

—*OA* Vol. XII No. 4, Winter 1966, pp. 234–39

Prematilleke, L.

THE IDENTITY AND SIGNIFICANCE OF THE STANDING FIGURE AT THE GAL *VIHĀRA*, POLONNARUVA, CEYLON

The Buddhist monastic site of Gal *vihāra* (ancient Uttarārāma) at Polonnaruva, the second great capital of Ceylon (1075-1235 A.D.), is well-known for its group of four rock-cut Buddhist sculptures. Of these, two are seated Buddhas, and the third is a recumbent Buddha. The identity of the fourth figure, which is standing at the head of the recumbent Buddha and is dressed like the Buddha, is open to doubt. The popular tradition upholds the view that it represents Ānanda, the favourite disciple of the Buddha, while others think that it represents the Buddha himself.

Of these four figures, three have been referred to in the *Cullavaṁśa*, while the one which is controversial is not alluded to in it. This has led some scholars to consider it to be a point in favour of the identification of the figure with Ānanda. However, after analysing artistic, archæological and literary evidences, the writer shows that the figure possibly represents the Buddha in the attitude of spending the second week performing the *Animiṣalocana-pūjā*.

—*AA* Vol. XXVIII No. 1, 1966, pp. 61–66

Rangacarya, Adya

MAÑCA PARA *UTTARARĀMACARITA* (STAGING OF *UTTARARĀMACARITA*)

Appropriate music would go a long way in producing the effect of pain and pathos which Bhavabhūti desires to produce and the play of a single-stringed instrument would be more effective than an orchestra.

The dramatist has composed the first act of this play so skilfully that not only is it unnecessary to show a royal palace on the stage or to refer to it in any manner, but its very absence helps to produce the desired effect. And it is for this reason that Rāma's dress should be that of a common man and Sītā, who can be seen only by the audience and Tamasā, should wear a veil on her face.

In fact, this is a drama for the staging of which no modern equipment is required and it is not necessary to have an interval between the scenes. Among Sanskrit dramas, this, indeed, is the most stageable.

—*Natar*. Vol. I No. 1, January 1965, pp. 8–11

Rao, Karnaraja Sesagiri

ĀṆDHRA KĪ LOKADHARMĪ NĀṬYA-PARAMPARĀ (THE TRADITION OF FOLK-DANCE IN ĀNDHRA)

Kolāṭa is an ancient folk-dance of Āndhra. In it men dance in a circle, with sticks in their hands. In Sanskrit this type of dance is known as *Lakuṭa* Dance or *Rāsaka*. From the sculptures in the temples in south, it may be inferred that even women participated in this dance. Two circles—outer and inner—are formed with eight men in each. It begins with a prayer to Gaṇeśa. The theme of the dance is religious.

—*SPA* Vol. L No. 1, Śaka 1885, pp. 90–98

Ray, Niharranjan

THE PAGEANT OF INDIAN PAINTING-4 : THE RAJPUT STYLE

Rajput painting is that school of traditional Indian painting that flourished in the medieval feudal courts under the patronage of feudal lords and nobles of Rajasthan, notably of Udaipur, Chavanda, Chittor, Bikaner, Jaipur and Jodhpur from about the end of the 16th century to about the end of the 18th century or even the beginning of the 19th. Reverberrations of the school were heard as far east as Assam, Bengal and Orissa, as far west as Gujrat and Saurashtra, as far north as the Himalayas and as far south as the Deccan. The dominating themes of Rajasthani painting were—a picture of life, full of colour, of love and romance, of sentiment and passion, of music and poetry and of intense devotion to a personal deity, in which was sought to be cooled the tension of hard toil and heroism, of suffering and sacrifice, of insecurity and uncertainty of the actual Rajasthani life of those centuries. In its early phase, the painting was a regional adaptation of west Indian manuscript painting of the 15th and early 16th centuries. The high tide of the school is represented in the 17th century. The 18th century brought into the school the practice of portraiture, evidently the result of the strong impact that Mughal court artists must have been making in the Indian art world. In the increase of Mughal influence, the school started losing its identity and uniqueness.

—*BJ* Vol. XII No. 25, July 1966, pp. 46–50

Sangram Singh

CITRAKALĀ AURA YUDDHA (PAINTING AND WAR)

Specimens of paintings depicting scenes of war are best preserved in Rajasthan. This is mainly because of the fact that when Rajput paintings were being drawn, Rajasthan was passing through war at every step of its history. A rare painting of abnormally big size drawn by the painters Uda, Gopala and Jiwan during the reign of Mahārāja Sawāī Pratāpsingh is now preserved in the Mahārāja Museum at Jaipur. The painting depicting the scene of attack of Bahādurshāh on the south shows hundreds of soldiers taking part in the battle. Another painting dated 1715 A.D. depicting a scene of battle between the states of Sawar and Jahajpur is in the personal collection of the author. A third painting of about ten feet length exhibits war between Mahārāja Sawāī Jai Singh and Mahārāja Bakhtawarsingh of Jodhpur. The painters of these scenes of war often accompanied the armies in the battle-fields.

—*Trip.* Vol. XI No. 7, April 1966, pp. 107–8 and 12

Sanyal, B.C.

THE PAGEANT OF INDIAN PAINTING-6: MODERN INDIAN PAINTING

At the beginning of the 19th century a curious style of painting developed in India manifesting craftsmanship of older times but displaying a general deterioration of taste. It was obviously under the influence of inferior European school of painting that had made an ingress into the contemporary scene and, as a result, the traditional Indian painting faded out by the end of the 18th century.

In the 20th century European colonial art found its way into India. The British founded art schools in provincial capitals which taught styles of painting of the Victorian era. But a few students, like Rājā Ravi Varma, gained reputation for their portrayal of mythological subjects. Abanindranath Tagore consciously tried to re-create a national art style in painting. He and his pupils assiduously experimented with oriental techniques of painting. Thus was born the Bengal school of painting which brings us on the threshold of modern phase of Indian painting.

Modern Indian painting is a complete reversal and final breakaway from the past. It is largely an experience, unlike anything native to soil. It is not confined to the traditional application of new media. In fact, it will soon be a misnomer to call a modern artist a painter. He is today something of a technician, with a creative vision.

—*BJ* Vol. XIII No. 1, July 1966, pp. 53–57

Satya Prakash

INDIAN ART

The author has discussed the various phases of Indian art in this article. Regarding its nature, he says that as the Indian is physical, mystical and subjective, so also is his art. It is not realistic and objective, but idealistic in its mysticism and outlook. The Indian artists who designed Kailāsa and the Indra-*sabhā* at Ellorā and sculptured them on the walls had in them divinity in great measure, otherwise they could not have had the results they have achieved. The author gives a detailed account of the invocative prayers by the artists, their tools and colours, *etc.*, as described in *Agnipurāṇa*, *Dhyānaślokas* of Agastya, *Aṁśabhedāgama*, *Suprabhedāgama*, *Mānasāra*, *etc.* Since Indian art is concerned wholly with the ultimate truth, which is the only Reality in the universe, the Indian artist is primarily the chooser of only the essentials. He is ever after permanence. Regarding symbolism, the author says that the symbols do not at all deter the Indian artist from a free realisation of his conception. They are the essential aids to him.

—*CF* Vol. VIII No. 3, April 1966, pp. 34–39

Sharma, Rameshchandra

JAINA MŪRTIKALĀ KĀ PRĀRAMBHIKA SVARŪPA (NATURE OF EARLY JAINA SCULPTURES)

Traditions trace back the origin of Jaina sculptures to times of the first *tīrthaṁkara* Ādinātha several thousands of years back; but the earliest available image, supposed to be of Jaina origin, is the standing naked image from Lohanipur near Patna. It has been assigned by scholars to Maurya-Śuṅga period. Reference in the Hāthīgumphā inscription of Khāravela that the ruler of Magadha had brought a Jaina image about 300 years back, traces the origin of Jaina images to about the 4th century B.C. The *Arthaśāstra* of Kauṭilya refers to Jaina images among other images which are to be placed in the centre of the city. No extant remains of the Jaina images of the period of Kauṭilya have been found. Chronologically as well as stylistically the Jaina *āyāgapaṭas* may be placed next. Dr. Agrawal believes that they may be assigned to the 1st century B.C., whereas Bhattacharya places them before the Kuṣāṇa period. Carving of the Jaina images began in the beginning of the Kuṣāṇa period. The images, that followed, may be divided into two parts, *viz.*, standing and seated. Most of these images contain the symbols of *śrīvatsa*, *tri-ratna*, *cakra* and *kamala* which are *mahāpuruṣalakṣaṇas*. Some of the images are inscribed, mentioning the names of the donors with dates, *etc.* Influence of Brāhmaṇical gods on Jaina iconography may be seen right from the early period. An extant Jaina image depicting Sarasvatī is preserved in the Lucknow Museum. Images of Sarvatobhadrikā may also be seen prominently in the early Jaina images. Symbols for the recognition of different *tīrthaṁkaras* are absent in the Jaina images carved prior to the 7th century A.D. Such symbols, called *lāñchanas*, may, however, be seen on the images carved after the 7th century A.D.

—*Ane*. Vol. XIX Nos, 1-2, April-June 1966, pp. 142-44

Sharma, R.C.

THE EARLY PHASE OF JAINA ICONOGRAPHY

Jaina images of the Kuṣāṇa period are found in two postures—*Kāyotsarga* (standing) and meditation (sitting). They are generally shown seated on a pedestal representing a lion-throne usually bearing an inscription giving the donor's name and the year of the reigning king. An interesting slab in the Lucknow Museum depicts the transfer of Mahāvīra's embryo from the womb of a Brāhmaṇa lady Devanandā to that of Kṣatriya Triśalā. The inscription *Bhagava Nemeso* is in characters of the Ist century A.D.

This legend of transfer of embryo from Brāhmaṇa to Kṣatriya lady shows that Jainism from the very beginning did not hesitate to assimilate the deities of the Brāhmaṇic pantheon. The earliest Sarasvatī image rom Mathurā is associated with Jainism. According to the inscription, it was set up by Gova, a smith by profession.

A favourite variety of the Jaina images is the *Sarvatobhadra-pratimā* consisting of four *Tīrthaṅkaras* in four directions, installed in the open, or in a hall where the devotees could circumambulate and see them from all sides. Since the names are not given, only two of the *Tīrthaṅkaras* can be recognized—Ṛṣabhanātha from the fall of hair on his shoulders and Pārśvanātha from his seven-hooded snake canopy.

Inscriptions on some of the early pedestals shed valuable light on the contemporary social, economic, political and religious conditions.

—*JAnt*. Vol. XXIII No. 2, July 1966, pp. 32–38

Sherwani, H.K.

MEDIEVAL INDIAN PAINTING

There appears to be a long void between the Ajanta frescoes and the revivals of the murals at Fatehpur Sikri, but the void is not so marked in so far as general painting is concerned. We have definite evidence in Indo-Persian chronicles that the art was patronised by the Indo-Turkish Sultans of Delhi.

Gujarat was the earliest to reach the initial stage of assimilating the Hindu and Turco-Persian architectural forms. In the same manner the Jaina miniature of the 14th century represents perhaps the first stage in the mutual understanding between the two great cultural forms, leading almost to complete assimilation under the Mughals and the Rajputs.

The Mughal school of painting derived its basic inspiration from the schools of Samarkand and Hirat. But the two masters whom Humayun brought from Persia can be said to be the pioneers of the Shahi or Mughal qalam which reached its zenith under Jehangir.

After the end of the Mughal school, there developed in India various other schools such as the Rajasthani, Dakkhani, Pahari or Kangra and others. The writer briefly summarises the characteristics of each.

—*Ind*. Vol. III No. 2, September 1966, pp. 113–24

Shrivastava, Vijayashankar

RĀJASTHĀN KE ĀRAMBHIKA VAIṢṆAVA MANDIRA (EARLY VAIṢṆAVA TEMPLES OF RĀJASTHĀN)

A study of the epigraphic and archæological material from various parts of Rajasthan points to the prevalence of Vaiṣṇavism from the 2nd century B.C. to the 8th century A.D. The earliest and the most important centre of Vaiṣṇava faith was Madhyamikā which may be identified with the village Nagarī, about 8 miles to the north of Chitor. Early references to the cult of devotion to Viṣṇu and his incarnation Vāsudeva are found in the Ghosundi, Nandsa and Barnala Inscriptions. In the Gupta period this cult saw its hey-day. The Gaṅgādhar Stone Inscription dated V.S. 480 preserved in Jhālavar Museum refers to the construction of a temple of Viṣṇu by one Mayūrākṣa, the secretary of Mahārāja Viśvavarman. The Ajmer Museum inscription dated V.S. 481 similarly refers to the construction of a a temple for Viṣṇu-caraṇa by three brothers at Madhyamikā. The Stone Inscription from Chitor of the son of one Viṣṇudatta also probably indirectly hints at the construction of a Viṣṇu temple. During the reign of the Guhilas of Mewar, Vaiṣṇavism received further impetus for promotion. The Kunda Stone Inscription dated V.S. 718 eulogises Viṣṇu in the opening verses and also refers to the construction of a Viṣṇu temple. The Vaiṣṇava temple of Osia (Jodhpur) and Abaneri (Jaipur) are excellent examples of Vaiṣṇava faith in Rajasthan in the 8th century A.D. Impact of tāntricism on Vaiṣṇava faith in the subsequent period is most apparent in the Tasai (Alwar) Stone Inscription of Harṣa Saṁvat 182 (788 A.D.)

—*Səd. Pat.* Vol. XVII Nos. 1-2, January-April 1966, pp. 39–53

Sinha, D.K.

THE ABSENCE OF THE BUDDHA IMAGE IN THE PRE-KUṢĀṆA PERIOD

It has been held that sculptors of the pre-Kuṣāṇa age were quite capable of representing the Buddha in anthropomorphic form, but it could not be done because of the religious interdiction of Pāli canon. Of course, the problem has been discussed from the archæological point of view, but little effort has been made to verify the Pāli canon with regard to this so-called interdiction problem. The present paper is an attempt in this direction.

Legends occur in many places in the Nikāyas. No doubt, much credence cannot be attached to the historicity of such legends, but their conception gives an insight into the popular belief of the period. Such sayings leave enough scope for drawing inferences. The Buddha used to say, 'whoever sees me sees the Dhamma and whoever sees the Dhamma sees me.' This idea may be the starting point of the *Trikāya* conception of the Buddha. But at the same time, there is no taboo in 'seeing' the 'Master'. According to the above, the Buddha's personality is identified with Dhamma and can hardly be interpreted as an interdiction about the worship, as Dr. O.C. Ganguly has opined. Attribution of superhuman qualities in the Buddha must have created awe and reverence in the midst of the monks and later on served as ready source of iconographic elements for the sculptures of the Kuṣāṇa period when the Buddha assumes the full status of God and the idea of devotion is perfected according to the Mahāyāna conception.

In the *Mahāparinibbānasutta*, the worship of the relics by erecting *stūpas* is allowed by the Buddha. What are these *stūpas* for ? Apparently for paying homage and doing worship. It can further be explained by another reference of *Vaka Jātaka* in which the Buddha allowed Bimbisāra to erect *caitya* over his hair and pairings of finger-nail. In the *Milindapanha*, Nāgasena also clarified this point to King Menander.

The Chinese travellers, Fa-hian and Huen Tsiang, mention sandalwood images of the Buddha at Sāvatthi and Kosāmbī, respectively. But without the support of literary and archæological evidences it would be too ambitious to attach any credence to them. But it appears plausible to conclude that the Buddha was not against the age-old tradition of sanctification of holy spots and erection of *caityas* and *stūpas*. Regarding the body worship, he simply wanted his disciples to remain indifferent. He gave supreme position to the Dhamma and labelled the question about his existence after death as *avyākṛta*. As such, the interdiction about the image worship is only tacit and indirect and the only inference can be drawn that the Buddha was against the formulation of his image.

—*JGJRI* Vol. XX–XXI Pts. 1-4, Nov. 1963, Issued in Aug. 1965, pp. 97–109

Sinha, Satyavrat

MIṬṬĪ KĪ GĀḌĪ : ABHINAYA AURA RŪPĀNTARA (*THE EARTHEN CART :* STAGING AND ADAPTATION)

The *Mṛcchakaṭika* portrays a variety of common and extremely common humanity. This work has thus a modern look inspite of its being ancient. The moment we see or read a character of the *Mṛcchakaṭika*, the bonds of time are broken and they appeal to us as familiar figures. It is eminently stageable.

—*Natar*. Vol. I No. 1, January 1965, pp. 15–17

Sompura, Kantilal F.

BUDDHIST MONUMENTS AND SCULPTURES IN GUJARAT—A HISTORICAL SURVEY

Buddhism flourished in Gujarat as in other parts of the country ever since the days of Aśoka. This is evident from a number of Buddhist monuments of different periods in Gujarat. The paper describes these monuments and sculptures and their significance.

—*VIJ* Vol. IV Pt. 2, September 1966, pp. 230–63

Subrahmanyam, R.

PIṆḌĀRĀ AND ITS ANTIQUITIES

After discussing the date and the location of Piṇḍārā (in Jamnagar district) from a number of historical and archæological sources, the author takes up the most important and interesting antiquarian remains of this place which are a group of temples known locally today as *Durvāsā Ṛṣi Āśrama.* These were located near the sea and are slightly removed from the modern village. The group consists of five temples and a long pillared *maṇḍapa*, all within an irregular rubble enclosure which has three openings and gateways. Besides the temples, a number of sculptures have also been found strewn all over. They all appear to be sufficiently old and interesting for the study of iconography, art and temple architecture in this region. The author has examined and described each and every detail of all the six temples from their top to toe. After dealing with the temple structure, the writer takes up the study of images of Gaṇeśa and Brahmā, Lakṣmī, Nārāyaṇa, Rāma, Śiva and Devī which have been found from these temples. The author makes an interesting study of the style, date and time of those images and gives their photographs, too, in the article.

Another interesting portion of the article deals with the question as to who could be the builders of these temples. He tries to establish that Piṇḍārā and the region round about, after the fall of the Maitrakas was ruled by the feudatory family of Saindhavas from 734 to 909 A.D. The study of the coins found at Piṇḍārā is very interesting and revealing in this respect. The author has also given the photographs of those coins as well as their weight, size and the details on the obverse and the reverse.

In the end, the author tries to give the names of the persons and dynasties who built those temples and deals with the art and architecture of this place and the influences at work during the period.

—*JOIB* Vol. XIV Nos. 3-4, March-June 1965, pp. 419–39

Taddei, Maurizio

AN INTERESTING RELIEF FROM THE SWAT VALLEY

The author compares the six-armed divinity of Swat with the Syrian images of Ba'al Shamīan and the other statue with the Palmyran deity Shadrafā. The author also makes an interesting study of a couple of youths armed with spears in the same relief of Swat. Those have been interpreted as Dioscuri by Gh. Gnoli, but the present author associates them with Aglibol-Malakbel couple of the Palmyran reliefs. He also takes up a relief (in a private collection) of Lord Buddha turning the wheel of the Law from Gandhāra and observes that it is taken completely from a Syrian representation of Nemesis, a fact which can suggest unforeseen considerations on the nature of Gāndhāra Buddhism. The author deals with the relationship between the reliefs of Durgā (of the Elūrā type) and Mithraic iconography.

—*EW* Vol. XVI Nos. 1-2, March-June 1966, pp. 84–88

Taddei, Maurizio

A PROBLEMATICAL TOILET-TRAY FROM UḌEYGRĀM

A toilet-tray found in Uḍeygrām (Swat) from stratum I is still an unpublished and problematical find. The tray is divided by four listels into five panels arranged in the form of a cross and into four triangular panels that fill in the remaining spaces depicting figures actually surrounded by a corolla. The author, first of all, compares it with a Taxila toilet-tray. He also compares the hat worn by a figure on the left side of the tray with a Mithraic relief from Dalmatia. He also deals with the pair of figures making libation which is represented on the solar chariot in two toilet-trays, one from Uḍeygrām, and the other preserved in the Berlin Museum für Völkerkunde. The large gold triangular plaque from Karagodeuash (Kuban) has also been brought in by the author to compare with the Uḍeygrām toilet-tray. The figure of the tray emerging from a lotus flower resembles some Gāndhāra figures (also of classical derivation) which are generally interpreted as kinnaras: they emerge from a lotus flower and are sometimes grouped in three, though not within the same corolla. Such semi-divine images, the author feels, gave rise to those analogous Central Asian kinnaras which grew into a real decorative motif without forfeiting any of their religious meanings.

The whole scene must be interpreted as a ritual banquet.

—*EW* Vol. XVI Nos. 1-2, March-June 1966, pp. 89–93

Tanwir, Habib

MERĀ *MṚCCHAKAṬIKA* KĀ PRAYOGA: EKA ADHŪRĪ KAHĀNĪ (STAGING OF *MṚCCHAKAṬIKA* BY ME—AN INCOMPLETE TALE)

Mṛcchakaṭika is a drama in which there is ample scope for music, dance and many a new theatrical device. Its realism, its pungent dialogues, its being true to its time, its imaginativeness and its patent beauty as work of art together make it an ideal drama. It is far from easy to stage such a drama.

The author has suggested some ways and techniques of staging this drama.

—*Natar*, Vol. I No. 1, January 1965, pp. 11–14

Tiwari, Chandra Kant
RŪPAMATĪ : THE MELODY QUEEN OF MĀLVĀ

The 16th century was the age of cultural activities in India. During this period the science of music had attained considerable perfection in Mālvā under Bāz Bahādur and Rūpamatī who devoted themselves entirely to its cultivation and encouragement. The love of Rūpamatī and Bāz Bahādur is one of the most heart-warming and poignant stories in Indian history. Their true devotion to the cause of music has been immortalized in the legends of Mālvā. The author of this paper has presented here a brief life-sketch of Rūpamatī.

—*MB* Vol. III No. 3, July 1965, pp. 117–22

Vijaytunga, J.
THE FACE OF THE BUDDHA

An interesting contrast is found in the pictorial representation of the Buddha and of Jesus. In the case of Jesus we find pictures of 'Child with his mother', and 'Madonna and child'. On the other hand, besides the paintings and sculptures of the birth of the Buddha, there are other scenes depicting his incarnations as told in the Jātaka stories. The most popular of these representations is 'the Enlightened Muni, Jina, Tathāgata, the Buddha'.

We see great love charged with wisdom, compassion and great repose on the face of the Buddha. His first sermon was that of setting the wheel of Righteousness in motion. Even in the sculptures and paintings done centuries after his *nirvāṇa* we find him fully aware of the manifold snares which trap mortals. This was a positive message of striving and action. To the very end he was thinking of the whole humanity. That is why in all parts of the world the Buddha face is always charged with love. All these sculptures have one characteristic in common, namely, the soul-stirring happiness invoking beatitude. By looking at the Buddha face, we cease to hate and begin to love.

—*Hib.* Vol. LXIV No. 253, Winter 1965-6, pp. 52–57

Wadiyar, H.H. J.C.
ART AND MORALITY

The author considers some of the views of Indian thinkers on the fundamental concepts of aesthetics and shows their intimate relationship. He sums up the whole principle of Indian aesthetics in one sentence. The worship of beauty is primarily of interest as worship of God, because beauty is an attribute of nothing but God; only secondarily is beauty an attribute of the things of the world.

—*IAC* Vol. XV No. 1, January 1966, pp. 3–14

Yosada Devi, V.
VĀMANA TRIVIKRAMA

The authoress makes an exhaustive survey of Vāmana-Trivikrama sculptures from all over India and occasionally tries to correlate the evidence of iconographic texts with extant sculptures.

—*JIH* Vol. XLIII Pt. 3, December 1965, pp. 833–53

III EPICS AND PURĀṆAS

Agrawal, Jagannath

PRASTHALAS IN THE EPICS AND THE PURĀṆAS

Prasthala, a northern *janapada* according to the Epics and the Purāṇas, has been variously located by different scholars. F. Pargiter suggested that the Prasthala *janapada* must have been the district between Ferozepur, Patiala and Sirsa, while B.C. Law identified it with the Patala of the Greek writers or the Indus delta. Of late, C.A. Lewis, rejecting Law's view, proposed to identify the Prasthalas with the modern Patiala district in the Panjab. The author points out that the correct reading in the *Mārkaṇḍeya*, *Brahmāṇḍa*, *Vāyu* and *Matsya Purāṇas* is Prasthala and that there is no evidence whatever to support the identification of the Prasthalas with Patiala except some phonetic similarity. The untenability of the last mentioned identification is evidenced, among others, by the fact that there did not exist the town or country known as Patiala before the eighteenth century, the town and the State of Patiala being founded by Alha Singh in 1762-65 A.D. After rejecting the said views, the author locates the Prasthalas in that part of Trigarta which now forms the district of Kangra.

—*Pur*. Vol. VIII No. 2, July 1966, pp. 310–14

Agrawala, V.S.

ORIGINAL PURĀṆA SAṀHITĀ

Kṛṣṇadvaipāyana Vyāsa is traditionally credited with the compilation of the Purāṇa Saṁhitā. The Purāṇa existed even before its redaction in the form of the Saṁhitā, and the *Vāyu* and the *Brahmāṇḍa Purāṇas* give a list of twenty-seven (excluding the mythical *Brahma* and *Vāyu*, twenty-five) teachers of this pre-Saṁhitā period which may have covered the period 1500-1000 B.C., or even somewhat earlier. From several versions (*e.g.*, *Liṅga*, ch. 64) Parāśara appears to have occupied an important position in this list, and probably Vyāsa himself owed his knowledge of the Purāṇas to Parāśara. Vyāsa's role in this literary activity was two-fold: firstly, his relationship with the bards who were the traditional custodians of the Purāṇas and secondly, his authorship of the Purāṇa Saṁhitā in a precise literary form.

Of the Sūtas the most important in the time of Vyāsa was Romaharṣaṇa or Lomaharsana who was well-versed in the material handed down orally. Vyāsa took him into confidence to collaborate in organising this branch of knowledge in a systematic manner.

material of the Purāṇic lore pertaining to various creation myths, while the Sūta contributed his portion in the form of dynastic lists and genealogies of *ṛṣis* and kings. Dvaipāyana and Romaharṣaṇa may be credited with the *pravacana* of the Mūla Purāṇa Saṁhitā in the *prokta* technique, *i.e.*, cultivation of a new branch of knowledge by an eminent teacher who imparted instructions to his disciples or members of his school. The Mūla Saṁhitā was known as Lomaharṣaṇika Saṁhitā. Romaharṣaṇa taught the Mūla-Saṁhitā to six pupils three of whom, *viz.*, Kāśyapa, Sāvarṇi and Śāmśapāyana, became regular Saṁhitā-writers. Their Saṁhitā texts were known as Para-Saṁhitā to distinguish them from the Mūla-Saṁhitā of Romaharṣaṇa which was their common source. The extent of these Saṁhitās was 4000 *ślokas* each, but the Saṁhitā of Śāṁśapāyana probably comprised six thousand *ślokas*. These Saṁhitās were essentially one and their distinction was rooted in variant readings or repetitions. Their subject-matter probably included *sarga* (cosmogony), *pratisarga* (dissolution), *manvantara* and *vaṁsa* (genealogies) and that is why the original Saṁhitās consisted of four-fold division (*catuṣpāda*), the four *pādas* being *prakriyāpāda*, *anuṣaṅgapāda*, *upodghātapāda* and *upasaṁhārapāda*. This *catuṣpāda* scheme is preserved only in the *Vāyu* and *Brahmāṇḍa*.

The number of topics in the Purāṇas is generally put as five (*pañcalakṣaṇa*), *sarga*, *pratisarga*, *vaṁśa*, *manvantara* and *vaṁśānucarita*, and these subjects seem to have been covered in the Mūla-Saṁhitā in the campass of the single book of modest size, *i.e.*, four thousand *ślokas* in extent. . In course of time the number of topics was increased manifold.

The author analyses the contents of the *Vāyu-purāṇa* and opines that it is possible to recover the Mūla-Saṁhitā of about four thousand *ślokas* in it. Eighty chapters, according to him, contain spurious material, while thirty chapters of about four thousand *ślokas* constituted the original Saṁhitā.

—*Pur.* Vol. VIII No. 2, July 1966, pp. 232–45

Bapat, G.V.

MADHU-DRINKING—AN INTERESTING EPISODE AND A PROBLEM FROM THE *RĀMĀYAṆA*

In the cantos 61 and 62 of the *Sundarakāṇḍa* of the *Rāmāyaṇa* the poet states that the *vānaras*, led by prince Aṅgada, forced an entry into the *Madhuvana*, drank *madhu* and got intoxicated. The vocable *madhu* signifies (1) the nectar of flowers, (2) honey or (3) spirituous liquor.

If we take *madhu* to mean alcoholic drink, then the usual word for it is *mādhvī*. Moreover, the poet always uses the plural number of the word *madhu*. The poet also asserts that the *vānaras* ate the roots.

If the word is taken to mean honey, the inebriation of the monkeys cannot be accounted for.

Dr. Deodikar asserts that toxic ingredients may be present in nectars and pollen grains of poisonous plants. The specific mention of a forest reserve for the purpose of cultivating such honey seems to be nearer the fact than fiction in that case. The *vānaras* held bee-hives as large as *droṇa* in their arms and drank honey.

If the assumption that *madhu* was honey is proved correct, it would mean that apiculture was in an advanced state in the poet's day. Perhaps apiculture was one of the arts of ancient India which was lost in the course of time.

—*BDCRI* Vol. XXV, 1966, pp. 57-62

Bedekar, V.M.

THE LEGEND OF THE CHURNING OF THE OCEAN IN THE EPICS AND THE PURĀṆAS : A COMPARATIVE STUDY

The legend of the churning of the ocean and of entities or 'jewels' emerging therefrom is a highly popular motif in the post-Vedic Sanskrit literature. It is found in the two epics—the *Rāmāyaṇa* and the *Mahābhārata*—and in the *Matsya*, *Viṣṇu*, *Brahmāṇḍa*, *Padma*, *Bhāgavata*, *Agni* and *Skanda Purāṇas*. The legend, as it is told from work to work, differs in many respects in its several parts. For instance, there is no unanimity with regard to the number of entities which emerged from the ocean, or with regard to the sequence of their emergence. In order to highlight the differences in the legend, as it develops from one part to another, the author attempts a comparative study of the story as found in the different sources under six heads, *viz.*, the occasion for the narration of the story of *amṛta-manthana*, the motive behind it, preparations for it, the churning of the ocean, emergence of *amṛta* and other entities, and Viṣṇu's intervention in the fight for *amṛta*. Under each of these heads, first the details gleaned from the different sources are given separately and then the similarities and differences in the details, as found in these various works, are noticed. At the end, the author makes some general remarks emerging from the detailed analysis of the story. All the texts more or less agree on the motive behind the *samudra-manthana* which was to get the drink of immortality or recover the lost vigour, strength and glory (Lakṣmī) for the gods. The original number of the entities obtained from the ocean appears to have been seven as found in the *Mahābhārata* which was later enlarged to twelve, fourteen and twenty-four by the votaries of different sects like Śaivism, Vaiṣṇavism and Śāktism. The legend is mainly dominated by Vaiṣṇavite elements. It is Viṣṇu who helps the gods out of their difficulties and makes them the sole beneficiaries of ambrosia besides himself appropriating two entities—Śrī and Kaustubha. The Vaiṣṇavite hold is complete until the story reaches the stage of development when *kālakūṭa* (deadly poison), a definitely Śaivite element, appears on the scene. Some Purāṇic versions of the story making a prominent mention of Lakṣmī, Lalitā and Kālipriyā evince the impact of the cult of Devī or Mother Goddess. The difference in the order of the emergence of the entities found in the various works concerned is shown in a tabular form.

—*Pur*. Vol. IX No. 1, January 1967, pp. 7–61

Chatterjee, Asoka

ŚAIVISM IN THE *PĀTĀLA-KHAṆḌA* OF THE *PADMA-PURĀṆA*

Some of the later Purāṇas exhibit an unhesitating zeal to propagate the Śaiva philosophy without any critical acumen. The *Padma-purāṇa*, which is admittedly a Vaiṣṇava Mahāpurāṇa, also betrays here and there a strong Śaivite influence. Originally the *Padma-purāṇa* was a Brahmāite one, *i.e.*, belonging to the Brahmā sect ; but later the Vaiṣṇavas and Śaivas grafted on it much new material in order to glorify their own sects. In this paper the author makes some observations regarding the Śaiva philosophy as found in the *Patāla-Khaṇḍa* of the *Padma-purāṇa*.

The original portion of the *Pātāla-khaṇḍa* was a contribution of the Rāmaites. On an examination it is found that the first sixty-eight chapters of this *khaṇḍa* describe primarily the later portion of the Rāma story beginning with his victory at Laṅkā and ending with his *Aśvamedha* sacrifice. This portion also gives the summary of Vālmīki's *Rāmāyaṇa* and gives its extent at 24000 *ślokas* and six (sic) *kāṇḍas* (Ch. 66. 183a). Thus this portion was purely Rāmaite. But this Rāmaite influence did not find favour with the Śaivas who added much new material glorifying the *Liṅga* and Śiva. It is interesting to note that the first half (68 chapters) of the *Pātāla-khaṇḍa* was left untouched by the Śaivas who did not venture to replace it on account of its growing popularity among the people. It is likely, therefore, that the Śiva-worshippers did not alter this portion of the *Pātāla-khaṇḍa*, but preferred instead to add some new chapters of their own interest to the then recognised *Pātāla-khaṇḍa* as its latter half. That this latter portion is spurious and superfluous is also evident from the fact that not a line of these is found in the Bengal recension and the hopeless way in which these latter chapters were grafted. In this spurious portion the sole objective of the *Liṅga*-worshippers is to show the greatness of Śiva—his greater power than that of Rāma or Viṣṇu. To accomplish this purpose fanciful stories are narrated and Viṣṇu is often depicted as worshipping Śiva.

—*Pur*. Vol. IX No. 1, January 1967, pp. 98-102

Chaudhuri, Nanimadhab

HISTORICAL BASIS OF THE PĀṆḌAVA EMPIRE IN THE *MAHĀBHĀRATA*

The picture of united India which this Epic unfolds is pieced together from details given in the Sabhāparva. The occasion was the performance of the *Rājasūya yajña* by Yudhiṣṭhira, which could be performed only after the subjugation of all the princes of the country.

The first all-India empire in Indian history, the empie of the Mauryas, more particularly the empire of Aśoka, supplied the historical basis to the empire pictured in the *Mahābhārata*.

—*CR* Vol. CLXXVII No. 2, November 1965, pp. 141–45

Das Gupta, Devendra Chandra

EDUCATIONAL PHILOSOPHY OF THE PURĀṆAS

The writer discusses briefly the educational activities of the well-known agencies of education, *viz.*, (1) Family, (2) Church, (3) State, (4) School and (5) Industry, as culled from the Purāṇas.

1. The Family

The family was patriarchal, the father being the absolute lord; the mother, his co-partner in life, a part of himself with no independent existence. The children obeyed their parents as incarnations of Divinity, though the mother's authority was inferior to that of the father. Each family had a moral code of its own. Each followed daily rituals and had a *kula-guru* and a *kula-purohita*. Hospitality and chastity were regarded as the highest virtues. The father was mainly responsible for children's education, often serving as a teacher too.

2. The Church

In India church was not a regular official organisation with gradation of officers as in the West. But in spirit there was and still is a church mainly in the Brāhmaṇical priesthood discharging its spiritual functions with reference to each individual member of the community from the cradle to cremation. Hindu church is democratic and not aristocratic, it is individualistic and not absolutistic, it is pluralistic and not monastic. It played a very important part as an agency of education.

3. The State

The state fostered, developed and encouraged education in a variety of ways by patronizing the learned, by paying donations to professors, by honouring and glorifying them.

4. The School

The school as a training agency depended on the state as well as the public for financial support.

5. Time-Table

The time-table was fixed in strict conformity with the gravity of the subjects and in the light of climatic conditions. The Vedas were studied in the rainy season, after a short interval of which commenced the study of prosody (*chandas*). Prosody was to be studied during the lunar fortnight at dawn, forenoon and in the evening. The *śikṣā*, *kalpa*, *vyākaraṇa*, *nirukta* and *jyotiṣa* as well as the Purāṇas were to be studied during the dark fortnight.

6. Holidays

There were both long and short compulsory holidays during which there was cessation of study. Non-observance of these was punishable by the state. Some short holidays were connected with the initiation of Vedic studies and some with the natural phenomena.

7. Industry

Each group of industry had its guild (*śreṇī*). It was regarded meritorious for a teacher to teach a trade or a craft free of charge. A writer or donor of books was said to realize salvation (*Agni-purāṇa*).

8. Education of the Śūdras

The general truth about the education of the Śūdras is that they were debarred from the study of *parā* (higher) *vidyā*, and were required to study only secular (*aparā*) sciences. But exceptions are mentioned in the Purāṇas saying that such and such Śūdras became Brāhmaṇas through the Vedic education.

9. Education of Women

There was no independent curriculum of separate studies for women. Studies, especially higher studies, were exactly the same for men and women.

—*JUG* Vol. XIV No. 1, 1963, published in 1964, pp. 73–86

Gupta, Anand Swarup

CONSTITUTION OF THE *VĀMANA PURĀṆA* TEXT

A critical edition of the *Vāmana-purāṇa* on scientific lines is being prepared under the auspices of the All-India Kashiraj Trust, Ramnagar, Varanasi. In the course of the constitution of the text there arose several textual problems which are briefly discussed in the present paper.

As regards the extent of the *Vāmana-purāṇa* text, the author points out that Chs. 23–31 of the Venkatesvar Press edition containing the first *Vāmana-carita* narrated by Sūta Lomaharṣaṇa to the *ṛṣis* are conspicuous by their absence in all the Kashmiri Mss. used for collation, while Ch. 22 (verses 47–49) containing the secondary *Vāmana-carita* (Chs. 23-31), eulogy of the *tīrthas* of Kurukṣetra (Chs. 32–42) and the description and the glorification of the *Śiva-liṅgas* established around the *Sthāṇu-tīrtha* related by Sanatkumāra to Mārkaṇḍeya (Chs. 43–49) are omitted in all the collated Bengali and South Indian (Devanāgarī) Mss. All these chapters are found in all collated Devanāgarī Mss. of North India and in a Telugu Ms. of the South. The omission of (Chs. 23–31) in the Kashmiri Ms. appears to be deliberate, keeping in view the main *Vāmana-carita* found in all the *Vāmana* Mss. without exception. No Grantha or Malayalam Ms. being available, we cannot be sure about the real extent of the Southern text of the *Vāmana*. Moreover, verses from the omitted chapters are found quoted in some of the old Nibandhas like Lakṣmīdhara's *Kṛtya-kalpataru* (*Tīrtha-kāṇḍa*) and in the *Āhnika-prakaraṇa* of the *Smṛti-muktā-phala* of the South Indian *nibandhakāra* Vaidyanātha Dīkṣita. It would not, therefore, be safe on the scanty evidence available to omit (Chs. 23–31 and 32–49) from the critically edited text of the *Vāmana-purāṇa*. The interlocution between the Sūta and the *ṛṣis* is also referred to in the *Nāradīya-purāṇa* (I. 105. 17–19). From this it may be assumed that there also existed some text of the *Vāmana-purāṇa* which was narrated by Sūta Lomaharṣaṇa to the *ṛṣis* of the Naimiṣa forest, and Chs. 22–49 are remnants of that text of the *Vāmana-purāṇa* which somehow might have crept into the existing text of the *Vāmana-purāṇa* narrated by Pulastya to Nārada, thus filling in the lacuna created by some lost portion of this Pulastya-Nārada *Vāmana-purāṇa*.

According to the *Nāradīya Purāṇa* the real extent of the *Vāmana* is ten thousand *ślokas* and it had also an *Uttarabhāga* called the *Bṛhad-Vāmana-purāṇa* which consisted of the four Saṁhitās, *viz.*, Māheśvarī, Bhāgavatī, Gaurī and Gāṇeśvarī of one thousand *ślokas* each. Though quoted in later Dharmśāstra digests, this *Uttarabhāga* has not yet come down to us. We have, therefore, to satisfy ourselves with the *Pūrvabhāga* only which has about 6000 *ślokas* only. A large number of such *Vāmana-purāṇa ślokas* are found quoted in the *nibandhas* as are not found in the printed texts and the available Mss. But in the absence of sufficient manuscript-evidence, they cannot be included in the constituted text.

Next the author points out that there are a number of lacunae in the extant text of the *Vāmana* which may be supplied from some other sources. Similarly, there are some unaccountable and inexplicable readings which have to be corrected with the help of other corresponding texts in the Great Epic, Purāṇas, *etc*. The author gives a list of the collated Mss. which are arranged in some groups. The primary consideration in constituting the text has been that the text so constituted should have at least some sense. Keeping this main consideration in view, the probably genuine or oldest text has been constitutted on certain principles which are enumerated and illustrated.

—*Pur*. Vol. IX No. 1, January 1967, pp. 141–94

Kantawala, S.G.

A NOTE ON HIATUS IN *SANDHI* IN THE *MATSYA PURĀṆA*

Haitus may be internal, within a *pāda* or between two *pādas*. Between two *pādas* the hiatus is a common feature of the Vedic and the Epic language, but it is not so frequent within a *pāda*. The Purāṇas also share this linguistic peculiarity. The article describes the cases of hiatus in the *Matsya-purāṇa*.

—*JMSB* Vol. XIV No. 1, April 1965, pp. 125–29

Kantawala, S.G.

PRAYĀGAMĀHĀTMYA—A STUDY

The *tīrthamāhātmyas* are very important for reconstructing the cultural history of India in general and of the local history in particular. Further, they are useful for the study of place-names of sub-*tīrthas* in and around the major *tīrtha* under consideration. From these points of view, great importance attaches to the *Prayāga-māhātmya* broadcast in several Purāṇas and other works. The *Prayāga-māhātmya* section covering Chs. 103–112 (comprising 261 verses) of the *Matsya-purāṇa* enjoys greater importance since the *Matsya* is one of the oldest works of the Purāṇic literature and since the famous Digest-writer Lakṣmīdhara has profusely quoted from this section in the *Tīrthavivecanakāṇḍa* of his *Kṛtyakalpataru*. The present paper deals with the material incorporated in this section of the *Matsya*. After dealing with the derivation of the place-name Prayāga, its extent, boundaries and eulogy, its importance as a *tīrtha*, various kinds of religious suicides (*e.g.*, by self-immolation in the cow-dung fire, by drowning oneself at the confluence of the Gaṅgā and Yamunā, by hanging upside down and burning and by lopping off various limbs of the body and offering their pieces to birds) and other religious rites recommended at Prayāga, the author gives, in an alphabetical order, the list of the *tīrthas* in and around Prayāga and their identifications.

—*Pur*. Vol. IX No. 1, January 1967, pp. 103–20

Krishnajois, N.

BATTALEŚVARA RĀMĀYAṆA RACANA KĀLAVANNU KURITU (ON THE DATE OF *BATTALEŚVARA RĀMĀYAṆA*)

This is one of the versions of *Vālmīki-Rāmāyaṇa* in Kannaḍa language. This has been critically edited by Shri Karant and published by Harsha Prakaṭanālaya, Puttur, South Kanara (Mysore State), under the title *Kauśika-Rāmāyaṇa*. The author of this version is Battaleśvara who probably flourished about 1500 A.D.

Among ancient poets, very few mention the dates of their works in their writings themselves. Others merely mention the earlier poets as a reverential acknowledgement or even as reference. These may help critical investigators to arrive at an exact or approximate nearer dates of authors of ancient texts. Apart from this, historical narratives included in such works may also help a researcher to fix a date for ancient authors. But other evidences that could help more in finding out the date of an author are a negation in the *Battaleśvara-Rāmāyaṇa.* Hence the only way to determine the date of Battaleśvara is to rely on the literary evidence as to the style and metre of poetry used in his work.

Nine other manuscripts of the same work have been studied in this regard. The style of the compositions of Purandaradāsa (renowned composer of the 16th century in Karṇāṭaka) are found in this work suggesting the influence of Purandaradāsa on Battaleśvara. Hence, summing up such evidences, the author of this article approximately fixes the beginning of the 17th century as the date of Battaleśvara, against the 16th century suggested by Shri Karant.

—*PK* Vol. XLVIII No. 1, 1966, pp. 27–33

Lewis, C.A.

THE SHORTER *KŪRMA-VIBHĀGA* TEXTS OF THE PURĀṆAS

The conception of Bhāratavarṣa as a tortoise, in which the various countries are said to rest on specific parts of its body, is a well-known theme of ancient Indian geography. Each of the different parts of the animal, whose head faced towards the Bay of Bengal and whose centre comprised Madhyadeśa, represented a different quarter, of which there were nine altogether. Thus the middle, the head, the right fore-foot, the right side, the right hind-foot, the tail, the left hind-foot, the left side and the left forefoot represented Madhyadeśa, East, South-East, South, South-West, West, North-West, North and North-East, respectively.

There are two types of the *Kūrma-vibhāga* lists: the longer and the shorter. The former are to be found in Varāhamihira's *Bṛhatsaṁh* and the *Mārkaṇḍeya-purāṇa* and the *Parāśara-tantra*, while the latter occur in the *Atharva-pariśiṣṭa*, the *Garuḍa-purāṇa* and the *Viṣṇudharmottara-purāṇa*. The present paper deals with the shorter *Kūrma-vibhāga* texts.

The *Atharva-pariśiṣṭa* follows the same framework as the shorter Purāṇic lists, but there are some important differences between the two. The former places Madhyadeśa somewhat further to the south than the Purāṇic texts so as to correspond much more closely with the true geographical centre of India. Again, the *Pariśiṣṭa* extends its Madhyadeśa considerably eastwards to include Kāśī, Kosala, Mithilā, *etc.*, as against the Purāṇic texts which exclude them from Madhyadeśa by making them parts of the eastern division.

The most interesting aspect of the shorter Purāṇic texts is the fact that they mention as southern tribes peoples who actually dwelt in the Vindhyas. It may be inferred from this that the conception of tortoise geography originated at a time when the Aryans had little or no acquaintance with the far south of India. To them the Vindhyas represented the southernmost region of which they had any detailed knowledge and so their southern list is actually a Vindhya list. This theory accepted, the tortoise shape does not seem as absurd as it is generally thought. If the Vindhyas represented the southernmost point of the knowledge the Aryans had of Bhāratavarṣa, then the whole area north of them may be perhaps roughly compared to the shape of a tortoise.

Next the author proceeds to give a detailed analysis of these texts. He quotes the *Garuḍa* text, to which are added the variants from the *Viṣṇudharmottara*, and tries to locate the peoples mentioned. In conclusion, he points out that on the whole these shorter *Kūrma-vibhāga* lists are somewhat disappointing, as the majority of topographical names are already well-known from other sources.

—*Pur.* Vol. IX No. 1, January 1966, pp. 84–97

Mehta, R.N.

KAUMĀRIKĀ KHAṆḌA—A STUDY

Kaumārikā-khaṇḍa is a part of the *Maheśvara-khaṇḍa* of the *Skanda-purāṇa*. It has 66 chapters for singing the glory of the region of *Mahīsāgara-saṅgama-tīrtha*. The arrangement of the chapters indicates that the first 41 chapters are devoted to the Śaiva temples. After them, the temples of Viṣṇu and Sūrya are described, and towards the end of the *tīrthamāhātmya*, the temples away from the centre of the activity are described.

The area dealt with is that near the confluence of the Mahī with the Gulf of Cambay, and the author clearly concentrated his activity in the area around Cambay which is in the migration belt of the shepherds in Saurāṣṭra, Gujarāt and Cutch. The language of the work is Sanskrit influenced by the local idiom. From the style of the composition and the customs mentioned therein, it may be presumed that the author was a Śaiva Brāhmaṇa of that region.

According to R.C. Hazra, the *Skanda-purāṇa* is not earlier than 700 A.D. Hence, the *Kaumārikā-khaṇḍa* is to be dated to a period after the 8th century A.D.

The major *tīrthas* described in this *khaṇḍa* are *Kumāreśvara*, *Stambheśvara*, *Barkareśvara*, *Pratijñeśvara*, *Bahūdaka*, *Jayāditya*, *Koṭitīrtha* and *Bhīmeśvara*.

From the study of, and observation about, these *tīrthas*, the author concludes that *Kaumārikā-khaṇḍa* is not earlier than the 16th century and some of it might belong to the 17th century A.D. But the earliest date of the *tīrthas* mentioned here does not go back to a period which is not earlier than the 10th or 11th century.

The description of the *tīrthas* inside Cambay indicates the growth of the town of Cambay. The small centre was existing in the Caulukyan and Vāghela times. The old Śaivite settlements ended near *Pratijñeśvara* and to the west the Jaina settlement started. The rulers occupied the area to the west of the Jainas. Here the Muslim mosques and administrative offices were located. This seems to be the important part of the town.

The second stage in the growth seems to be its expansion towards the north where it developed its markets, hay station, *etc*. In the third stage, the expanding city grew to the north almost up to the present fortification.

—*JMSB* Vol. XIV No. 1, April 1965, pp. 37–48

Phadake, Anantasastri

NĀRADAPURĀṆĀNTARGATĀNI VIŚIṢṬADHARMAŚĀSTRAVACANĀNI (SPECIAL DHARMAŚĀSTRA MAXIMS IN THE *NĀRADA-PURĀṆA*)

The Purāṇas contain a good deal of Dharmaśāstra material which is frequently cited as an authority in the later Dharmaśāstra digests (*nibandhas*). Here are compiled in a serial order the Dharmaśāstra maxims scattered in the *Bṛhannāradīya-purāṇa* which are generally not found quoted in the extent Dharmaśāstra works. The compiler has supplied appropriate captions to these maxims and briefly annotated some of them. Besides, certain rites and practices recommended in these maxims are found to be at variance with those mentioned in the *nibandhas*. In such cases he has tried to reconcile them.

—*Pur.* Vol. IX No. 1, January 1967, pp. 62-83

Rao, M. Rama

THE VĀLMĪKI *RĀMĀYAṆAM* (ITS GLORY AND STRUCTURE)

The *Rāmāyaṇa* is likened to the Milky Ocean which was churned for nectar. It is regarded as the Vedas themselves, its 24,000 verses constituting the 24 syllables of the sacred Gāyatrī. It resembles *Yajurveda* in particular in having seven *kāṇḍas* like it.

It is more the story of Sītā than of Rāma. She is superior even to Rāma in mercy for having shielded unasked the demonesses who had teased her throughout the year.

The opening of the *Ayodhyā-kāṇḍa* with the word *gacchata* augurs the departure of all—Bharata and Śatrughna to the Kekaya country; Rāma, Sītā and Lakṣmaṇa to forest, and king Daśaratha to heaven.

The *Araṇya-kāṇḍa* shows harmony between its beginning and end in the appearance of the demons Vīradha and Kabandha (the cursed and fallen Gandharvas) at both places. The *Sundara-kāṇḍa* is beautiful owing to the news of the discovery of Sītā brought by Hanumān.

—*TTDJ* Vol. XVIII No. 3, March 1967, pp. 39–41

Riviere, J.R.

RESEARCHES ON THE PURĀṆA REALISED BY THE ALL-INDIA KASHIRAJ TRUST, BANARAS

Like the *Rāmāyaṇa* and the *Mahābhārata*, the Purāṇas, numbering eighteen, are sacred books of Hinduism, specially meant for middle classes and kept inside the Sūta class, bards not Brāhmaṇas, but knowing Sanskrit. In them are collected legends belonging to popular inheritance. To the old mythical and cosmogonic background, they added now ritual descriptions and then historical recollections, hymns and even full poems in honour of a god or goddess, all accompanied by a short exposition of the Sāṅkhya or Yoga philosophy.

Of the most important and oldest Purāṇas is the *Mārkaṇḍeya* in which are described the creation of the universe, the different epochs and genealogies. As the supreme gods in this part are still the Vedic divinities, Indra and Brahmā, these chapters are supposed to have been written before the formation of the cult of Viṣṇu or Śiva, *i.e.*, about the beginning of the Christian era, if not before, probably about the period when the XII book of the *Mahābhārata* was being drawn up. The *Bhāgavata* and the *Viṣṇu Purāṇas* are specially favourites of the Vaiṣṇavas, while the other Purāṇas are partly Vaiṣṇavite and partly Śaivite. Though the five topics (*pañca-lakṣaṇa*) of the Purāṇas are *sarga* (creation), *pratisarga* (dissolution), *vaṁśa* (genealogy of gods and mythical sages), *manvantara* (periods of time, each one ruled by a Manu, the first man) and *vaṁśānucarita* (historical genealogies), this condition is rarely observed. Most of the Purāṇas are devoted to the cult of Viṣṇu or Śiva or Śakti.

In the end attention is drawn to the work on the Purāṇas being done at the All-India Kāshirāja Trust, Varanasi.

—*Pur.* Vol. VIII No. 2, July 1966, pp. 271–75

Roy, S.N.

ON THE DATE OF *VIṢṆU-PURĀṆA'S* ACCOUNT OF BHĀRATA AND BHUVANAKOṢA

An attempt is made in this paper to ascertain the period of the account of Bharata and some chapters of the Bhuvanakoṣa section found in Book II of the *Viṣṇu-purāṇa*. A comparison with the other early Purāṇas, *i.e.*, *Vāyu*, *Brahmāṇḍa* and *Mārkaṇḍeya*, shows that the account of Bharata in Ch. I was originally compiled quite early, probably not later than the 4th century A.D.

The common notion that the *Bhāgavata-purāṇa* is based on the *Viṣṇu-purāṇa* does not appear to be true in the case of Bharata-story, for the *Bhāgavata* account, though somewhat elaborated, maintains its original non-sectarian character, whereas the *Viṣṇu-purāṇa* story is undoubtedly coloured by the sectarian spirit. The author draws attention to the similarity in spirit between the accounts of Bharata in the *Bhāgavata* and the *Viṣṇu purāṇas*, though they greatly differ in volume, and thinks that the latter was probably at first independently composed in the form of the *Bharata-ākhyāna* or *Bharata-carita* and was, later on, added to the original authoritative text of the *Viṣṇu-purāṇa* for the sake of authority and publicity just as the *Kriyāyogasāra* was added to the *Padma Purāṇa*.

The author analyses the *Viṣṇu-purāṇa* account of Śakadvīpa, Plakṣadvīpa and Viṣṇu-pada or Viṣṇupāda comparing them with those found in the early Purāṇas (*Mārkaṇḍeya*, *Brahmāṇḍa* and *Vāyu*) and in the *Bhāgavata* and comes to the conclusion that *Viṣṇu-purāṇa* account relating to both the Bharata story and the Bhuvanakoṣa was revised along sectarian lines in one and the same period sometime after the 9th century A.D. when the *Bhāgavata* had already been compiled. This resulted in the formation of new chapters on the one hand and the insertion of new verses in the original chapters, conforming to the religious bias of the added ones, on the other.

—*Pur*. Vol. VIII No. 2, July 1966, pp. 295–309

Sankalia, H.D.

PURĀṆAS AND ARCHAEOLOGY

The Purāṇas and the Epics refer to a number of eminent personalities like Rāma and Kṛṣṇa and mention events such as the *Mahābhārata* war or the war with *Asuras* and *Dānavas* and give descriptions of cities and towns like Ayodhyā, Dvārkā, Tripurī, *etc*. Several problems relating to these are to be faced and understood, if possible, and archaeology can meet this challenge in a varying degree. Archaeological data obtained in recent excavations at Dvārkā, Hastināpur, Tripurī, *etc*., have helped in giving plausible explanation of the salient features of the Purāṇic stories. Such attempts should be made on other sites like Ayodhyā, Mathurā, Vārāṇasī, Kannauj and many more sites in the Gangetic valley as well as elsewhere in India and this attempt should be both lateral and vertical.

—*BJ* Vol. XIII No. 2, August 1966, pp. 167–78

Sethna, K.D.

MEGASTHENES AND THE PROBLEM OF INDIAN CHRONOLOGY AS BASED ON THE PURĀṆAS

In this paper the author gives evidence to reconcile the statements of Megasthenes and of the Purāṇas bearing on ancient Indian chronology. According to him, Alexander crossed the Indus on *c*. April 13, and reached Taxila on *c*. April 16, 326 B.C., and 13th April 326 B.C. is, therefore, the end-point from which must be counted backward 6451 years and three months mentioned by Megasthenes as the period intervening between Dionysus (Pṛthu) and Sandrocottus during which 154 or 153 kings ruled. Megasthenes states that during this period a republic was thrice established. The republic, thinks the author, may denote the absence of an imperial dynasty or rule by either free booters or foreigners, in other words, a break in the dynastic series. And the *Yuga Purāṇa*, from which probably Megasthenes drew his information, speaks of two breaks in the dynastic series of Magadha, one between the Mauryas and the Śuṅgas and the other between the Śuṅgas and the Kaṇvas. The varying length of time between the birth of Parīkṣit and the coronation of Mahāpadma Nanda (1500, 1115, 1050, 1015 years) given in the Purāṇas probably points to a third gap somewhere in the king-series, giving us a 'republic' of 385, 450 or 485 years, whose unwelcome existence the Purāṇas have covered up by an increase in the individual reign-spans and the dynastic durations, although a memory of it lingers in the shorter versions of the interval.

According to the author, there is a perfect agreement between the statements of Megasthenes and the Purāṇic evidence on Indian chronology; Sandrocottus of the classical writers should be identified with Candragupta I of the Gupta dynasty, and not with Candragupta Maurya who lived not later than the 16th century B.C.

—*Pur.* Vol. VIII No. 2, July 1966, pp. 276–94

Sethana, K.D.

XANDRAMES OF THE CLASSICAL ACCOUNTS AND HIS PURĀṆIC COUNTERPART

When Alexander the Great reached the river Hyphasis (the Beas), he heard from the Indian prince Phegelas the news that on the eastern bank of the Ganges there was waiting for him Xandrames, king of the Gangaridai and the Prasii, with a very strong army. This news struck terror in the hearts of the tired Macedonians and they forced their leader to order a retreat.

Historians generally identify Xandrames with a Nanda king who was a contemporary of Alexander and by overthrowing whom Candragupta Maurya ascended the throne of Pāṭaliputra. It is generally held that Xandrames is an error for Agrammes (the name given by Curtius) which in its turn is regarded as a Greek corruption of the name *Augrasenya*, meaning 'son of Ugrasena'. Sethna regards this identification as untenable and having, in his earlier articles (*Purāṇa*, VIII, Nos. 1 and 2), identified the Sandrocottus of the classical writers with Candragupta I of the Gupta dynasty, proposes to identify Xandrames with Candrāṁśa *alias* Sadācandra, a Nāga king, mentioned in the *Vāyu Purāṇa* (*Sadācandrastu Candrāṁśo dvitīyo Nakhavāṁs-tathā*). This Purāṇic statement, according to him, means that Sadācandra-Candrāṁśa was the son and successor of Nakhavān (v.1, Nahapāna). Nakhavān, as indicated by the name, was a barber, thereby showing an agreement with the barber ancestry of Xandrames. According to Greek authors, Xandrames was a contemporary of Sandrocottus; Candrāṁśa, too, belonged practically to the same generation as Candragupta I of the Gupta dynasty (middle of 326 B.C.). The classical writers make Xandrames king of the Gangaridai which is generally identified with the Ganges delta in Lower Bengal, while Candrāṁśa was king of Vidiśā. Rejecting this identification, Sethna thinks that the name, which is derived from some Prakrit expression like *Gaṅgāraṭṭha* (Skr. Gaṅgārāṣṭra), denoted all the lands through which the Ganges with its tributaries flowed. The Gangaridai was probably a collection or confederacy of provinces situated in the Ganges region principally to the west of Magadha and ruled over by Xandrames-Candrāṁśa. This is supported by literary, epigraphic and numismatic evidence which shows that shortly before and during the Gupta period there were a number of Nāga kingdoms in different parts of North India.

—*Pur.* Vol. IX No. 1, January 1967, pp. 121–39

Singaravelu, S.

THE *RĀMĀYAṆA* AND ITS INFLUENCE IN THE LITERATURE, DRAMA AND ART OF SOUTH AND SOUTH-EAST ASIA

Probably no work of world literature, secular in origin, has produced so profound an influence on the literary and artistic production as well as the moral and religious thought of the population of south and south-east Asia as the *Rāmāyaṇa*. This *ādi-kāvya*, besides inspiring the poets of northern India to write works based on it, came to supply the subject of the Tamil poet Kamban's *Rāmāvatāram*, Eluttaccan's *Attyatuma Rāmāyaṇa* in Malayalam, and Raghunātha's *Rāmāyaṇa Dvipada* in Telugu. There appeared other adaptations and renderings of it in various languages of the south and south-east Asian peoples, the most outstanding of them being the old Javanese *Rāmāyaṇa Kakawin* of Yogīśvara, the Malay *Hikāyāt Serī Rāmā*, the *Hikāyāt Mahārāja Rawāṇa*, the *Srī Rāmā*, the Thai *Rāmākian* of king Rāmā I and Rāmā II of Thailand, the *Rāma Jātaka* of Laos, the Annamite *Legend of Rāmā*, and the Cambodian *Rāmāyaṇa*. The south-east Asian versions, though they have borrowed from the original epic, have their own special features.

Apart from literature, there have been dramatic representations of Rāma's story through the ages on important religious and social occasions in Ceylon, Malaysia, Thailand, Indonesia and other countries of south and south-east Asia.

In Malaysia, the leather puppet shadow play, *Wayāng kulit*, is played on all important occasions depicting the *Hikāyāt-serī Rāmā*. Throughout south and south-east Asia, these shadow plays have always been a chief factor of spiritual entertainment and education.

In Thailand, the mask-play is known as the *khôn*, the story usually being that of Rāma. Besides the shadow-play as a great dramatic art, the peoples of south and south-east Asia have kept the characters of the *Rāmāyaṇa* alive in the imperishable form of sculpture and bas reliefs of temples and monuments.

The Kailāsanātha temple at Ellorā is partly clothed with the sculptures of the *Rāmāyaṇa* episodes. The Khmer representation on one of the pediments of the sanctuary of Banteai srei depicts the titan, Rāvaṇa, The most notable feature of the decoration of the Śiva temple at Loro Jougrang in Java is the frieze of reliefs illustrating the *Rāmāyaṇa* on the exterior of the balustrade of the upper terrace. Again, the most characteristically Javanese feature of the post-classical Javanese architecture at the temple at Panataram is the relief sculpture on the platform supporting the shrines illustraing Sītā and her attendant, the carvings being clearly related to the most famous expression of later Javanese folk art.

Another south-east Asian country is Cambodia in which the iconography of the famous reliefs of the cloister at Angkor Wat include scenes from the *Rāmāyaṇa*. Again, most of the bas-reliefs of Baphuon, a pyramid temple of Angkor Thom, represent scenes from the *Rāmāyaṇa*. The influence of this epic in the life of the Cambodian people would seem to date back at least to the 6th or 7th century A.D. It is also known that daily readings of the *Rāmāyaṇa* in a sanctuary of the Tribhuvaneśvara (Śiva) temple were instituted by a Brāhmaṇa savant Somaśarman.

Yet, the story of Rāma survives in the artistic representation in the form of paintings on the walls of the winding gallery of the Wat Phra Kalo (the chapel of the Emerald Buddha) in Thailand, dating back to A.D. 1784.

The reason why the story of Rāma has been so popular among the peoples irrespective of whether they are Buddhists, Muslims, Hindus or Christians is that the chief characters of the story have been regarded as the personifications of imperishable human values.

—*TC* Vol. XII No.4, October-December 1966, pp. 303–14

Sternbach, Ludwik

A NEW ABRIDGED VERSION OF THE *BṚHASPATI-SAṀHITĀ* OF THE *GARUḌA-PURĀṆA*

The author has critically edited a text called *Cāṇakya* or *Nīti-Cāṇakya* or *Cāṇakya-trisarga* from a Ms. in the Cambridge University Library (No. Ms. Add. 1040) which has so far remained unpublished. The Ms., which is not dated, contains 58 verses, most of which are also found in most versions of *Cāṇakya-rājanīti-śāstra* (*CR*). Except one (No. 51), all the verses are identical with those found in the *Bṛhaspati-saṁhitā* (*BS*) of the *Garuḍa-purāṇa* (*GP*), and even the solitary verse not met with in the *BS* of *GP* has a counterpart in *GP*, 1.114.67. This verse does not occur in any other version of *CR*. All the versions of *CR*, though they contain many verses identical or almost identical with those of the *BS* of *GP*, contain also some verses of their own, very often borrowed from other versions of the collections of Cāṇakya's maxims or from various sources of Sanskrit literature or from the floating mass of oral tradition; but this is not the case with the present text of which all the verses appear in the *BS* of the *GP*. This, again, is the only Ms. of the *CR* which contains the only existing introductory stanza of the *BS* of *GP* (1.108.1) and does not contain any of the introductory stanza found in all other texts of the *CR*. The present Ms. reproduces also some stanzas from the *BS* of the *GP* which are not quoted in any of the *CR* texts. Some of these could not even be found in any other known primary source of Sanskrit literature and could not have, therefore, been borrowed from any other source than the *BS* of the *GP*. The author, therefore, concludes that the present text is either an abridged version of the *BS* of the *GP* or an individual collection of maxims extracted from the *BS* of the *GP* and only *in majorem gloriam* attributed to Cāṇakya.

The author has compared the text of the present Ms. with other texts of the *CR* and with the *BS* of the *GP* and has given a critical edition of this new text at the end.

—*Pur*. Vol. VIII No. 2, July 1966, pp. 315–431

Subrahmanyam, N.

DRAUPADĪYA PAÑCAPATITTVA (POLYANDRY OF DRAUPADĪ)

Ever since the Vedic times there are eight forms of marriage and the type of Draupadī's marriage to five husbands at a time is not in vogue anywhere. Even the *smṛti-śāstras* prescribe one husband for a woman. No other example, like Draupadī's, has been mentioned in the epic itself. How can Draupadī's marriage, which was against universal opinion and social morality at that time, be regarded as systematic and pure ?

It is suggested that during the Pāṇḍavas' exile, an incident took place when Draupadī, who chose Arjuna for her husband in her *svayaṁvara*, was brought home by the Pāṇḍavas. When they announced to Kuntī, their mother, who was otherwise engaged in household duties, that they had brought alms, Kuntī, as usual, ordered them to distribute the alms among themselves, without the knowledge that they had brought home a bride ! This is the starting point of the problem.

Except for this legend, there is no other incident in the whole of the epic to show that Draupadī owned five husbands. Vyāsa, the author of the *Mahābhārata* and exponent of the *vaidikadharma*, would not allow this; Kuntī, who was well-versed in the *dharma-śāstras*, would not have insisted her sons on carrying out her commands which were only incidental, the Pāṇḍavas themselves were outstanding followers of justice (*dharma*) and would not have shared a single woman as wife.

These are some of the author's conclusions drawn in the light of a number of references, textual and otherwise.

His opinion is that when the *Mahābhārata* deserves the place of the fifth Veda, it should in every respect be faithful to *vaidikadharma*. It is only due to undesirable elements that a corruption has occurred in a work which is otherwise a marvellous compilation.

—*PK* Vol. XLVIII No. 2, 1966, pp. 109–29

IV EPIGRAPHY AND NUMISMATICS

Agrawal, Jagannath

SHUDDHA MAHĀDEVA INSCRIPTION OF THE SON OF (MAHĀRĀJA) VIBHUNĀGA

This inscription in three lines in Sanskrit is engraved on the shaft of a broken *Triśūla* (trident) of Śiva at the temple of Śiva popularly known as Shuddha Mahādeva, on the river Devikā in Udhampur district of Jammu. The characters belong to the North-Western Brāhmī of the 3rd-4th century A.D. The object of the inscription and the date are lost, but it must have been to record the installation of this *Triśūla*.

The inscription is important for two reasons: (1) It proves that in the 4th century or possibly even in the 3rd, Shuddha Mahādeva was regarded as a sacred place worthy of visit by the kings, and (ii) Vibhunāga may, in all probability, be identical with the Nāga ruler of that name whose coins have been discovered at Padmāvatī. In that case, the son of this ruler must have come here on pilgrimage. The use of the qualifying word *sva-rājya* with the date may also indicate that while the date was in his own regnal year, the territories belonged to someone else.

—*VIJ* Vol. V Pt. 1, March 1967, pp. 77–78

Agrawal, P.K.

THE DEPICTION OF PUNCH-MARKED COINS IN EARLY INDIAN ART

Silver and copper punch-marked coins are known in large numbers from various parts of India. Occasional references to these coins are found in early Indian literature. The paper deals with the depiction of punch-marked coins in early Indian art.

The earliest representation of punch-marked coins is found on the Śuṅga sculptures portraying the purchase of Jetavana by Anāthapiṇḍada for the Buddha. These are seen at Bharhut, Bodhgaya and Sanchi. The surface of the Jetavana is shown here being covered with punch-marked coins of various shapes known during that period.

There are other reliefs from Bharhut showing these coins.

The terracotta plaques from Kauśāmbī showing Udayana-Vāsavadattā scene also indicate the punch-marked coins being thrown from th back of the elephant to divert the pursuing soldiers. This scene is also carved in the Khaṇḍagiri-Udaigiri caves in Orissa.

A beautiful terracotta plaque from Tamluk (Dist. Midnapur, Bengal) shows a full vase (*pūrṇa ghaṭa*) overflowing with punch-marked coins. Similarly on a stone panel from Jagayyapeṭṭā, the representation of punch-marked coins is discernible.

Some early Yakṣa images with Kubera's *nidhis* have also been found, showing clearly punch-marked coins.

These coins in sculptures have been found usually of rectangular, round and irregular shapes.

—*JNSI* Vol. XXVII Pt. 2, 1965, pp. 170–76

Ahmad, Nisar

ON SOME *SUVARṆA* STANDARD COINS OF CANDRA

Some gold coins (*Suvarṇas*) of higher weight were attributed to Candragupta II and Purugupta. The author of the present paper attributes these coins to Candragupta III, who ruled in between Prakāśāditya and Narasiṁhagupta.

The evidences of typology and metrology have been taken into account to prove the above contention.

—*JNSI* Vol. XXVII Pt. 2, 1965, pp. 177–83

Bajpai, K.D.

A SEAL OF KING DHANABHŪTI AND A COIN OF ŚUṄGAVARMĀ FROM KAUŚĀMBĪ

A clay seal of king Dhanabhūti has recently been discovered at Kauśāmbī. It bears *Indradhvaja* and taurine symbols and the name of Dhanabhūti written in Śuṅga Brāhmī characters. These characters are quite similar to those found in the railing inscriptions at Bharhut, mentioning the name of king Dhanabhūti, son of king Aṅgarāja of Kauśāmbī. Dhanabhūti of the seal has been identified with king Dhanabhūti of the Bharhut inscriptions.

A copper coin from Kauśāmbī with the Brāhmī legend *Sugavamasa* has been identified. On the basis of paleography it has been assigned to the early or mid second century B.C.

The coin may have been issued by a direct descendant of Puṣyamitra Śuṅga. The figure of horse before a *yūpa* on the coin is very suggestive.

—*JNSI* Vol. XXVII Pt. 2, 1965, pp. 188-90

Bajpai, K.D.

A NOTE ON SOME COINS IN THE ALLAHABAD MUSEUM—A REJOINDER.

The views of previous writers on these coins in the Allahabad Museum have been commented upon.

Coin No. 1

On it the legend read as *Hathiparasa* by R.R. Tripathi has been read to indicate that the coin was issued by Hastipāla, a king of Kauśāmbī.

Coin no. 2.

Tripathi's view that Samudragupta of the Gupta dynasty had issued a square copper coin has been controverted and it has been shown that the legend does not contain the name of the Gupta monarch.

Coin no. 3.

The border legend on a copper coin read by S. C. Kala and R. R. Tripathi as *Kosāmiya* or *Kasabiya* has been read by the author as *Kasaviśa*.

—*JNSI* Vol. XXVII Pt. 2, 1965, pp. 190-92

Bykov, A.A.

FINDS OF INDIAN MEDIEVAL COINS IN EAST EUROPE

Due to commercial and other reasons some medieval Indian coins travelled from this country to East Europe. Their number is not large.

In the territory of the European part of the USSR seven finds of Indian Ohind coins have been noticed. These include the coins of Sāmantadeva and Spalapatideva. These are of silver alloy.

Some Sassanian and Kufic coins are also known from this area. The main find-places of coins are given in a map.

—*JNSI* Vol. XXVII Pt. 2, 1965, pp. 146-56

Gai, G.S.

TWO GRANTS OF EASTERN CĀLUKYA VIJAYĀDITYA I

So far only two copper plate grants of the reign of the Eastern Cālukya king Vijayāditya I were known. Two more grants of this king, called A and B, are edited here.

I. Inscription A—Tenali Plates: The set of three copper-plates bearing this 28-line record was obtained from a teacher at Tenali in the Guntur district, Andhra Pradesh, in the year 1916–17. The circumstances leading to its discovery are not known. The circular seal soldered to the ring holding the plates together bears the legend *śrī-Tribhuvanāṁkuśa* in the middle and a crescent and the lotus flower at the top and bottom, respectively. The characters are Telugu-Kannaḍa of the middle of the 8th century A.D. The language is Sanskrit, and except for two benedictory and imprecatory verses and a stanza referring to the *ājñapti* at the end, the record is composed in proses.

The record belongs to the reign of the Eastern Cālukya king Vijayāditya I, son of Sarvalokāśraya Viṣṇuvardhana (III) and grandson of Vijayasiddhi Maṅgi-yuvarāja. All the three kings are bestowed with only conventional praise and no historical facts are mentioned with regard to any of them. The inscription aims at registering the grant by the reigning king of a village to a Brāhmaṇa on the occasion of a lunar eclipse during the period of *udagayana*.

Some of the villages mentioned in this record may be satisfactorily located in the Bapatla, Bepalle and Tenali *taluks* of the Guntur district, Andhra Pradesh.

II. Inscription B—Zulakallu Plates: The set of three copper-plates containing this 26–line inscription was found while digging for potty earth at a place near Zulakallu in the Palnad *taluk*, Andhra Pradesh. The paleography, language and orthography of this record are similar to those of No. A, except that it is engraved more carefully. It belongs to the reign of Vijayāditya, but except naming his father and grandfather, it does not add any historical information. It records the grant of a village by Vijayāditya to a Brāhmaṇa on the occasion of solar eclipse. The donee, Golaśarman, son of Yajñaśarman and grandson of Rudraśarman, belonged to the *Āpastambasūtra* and Bhāradvāja *gotra* and was proficient in Veda, Vedāṅga, Itihāsa, Purāṇa and 64 *kalās*.

Of the localities referred to in the inscription, Pallināṇḍu-*viṣaya* evidently corresponds with modern Palnad area in the Guntur district. Other places named in the grant may also be located in the same area.

—*EI* Vol. XXXVI Pt. 7, July 1967, pp. 297–302

Goyal, S.R.

OBSERVATIONS ON THE ŚRĪ VIKRAMA COIN OF SAMUDRAGUPTA

One standard-type gold coin of Samudragupta was found at Bamnālā in M.P. The coin-legend on the reverse is *Śrī Vikramaḥ* instead of *Parākramaḥ* (the usual title of Samudragupta). Scholars generally believe that the coin was struck in the early period of Candragupta II's reign. They think that by mistake the old die for the obverse coin of Samudragupta was used on the coin, instead of the die of Candragupta's early coins of the Archer type.

The author feels that this coin should not be attributed to Candragupta II, but to Samudragupta. The title of *Śrī Vikrama* may have been assumed by Samudragupta in addition to that of *Parākrama*. Skandagupta of the Gupta dynasty had two *birudas*, *Kramāditya* and *Vikramāditya*. The adoption of a second title by Samudragupta was, therefore, not altogether impossible.

—*JNSI* Vol. XXVII Pt. 2, 1965, pp. 142-45

Jain, Nemchand Dhannusa

MAHATTVAPŪRṆA DO MŪRTI-LEKHA (TWO IMPORTANT IMAGE INSCRIPTIONS)

The author of the present paper came across two important image inscriptions at Washim (Dist. Akola) during his visit there in 1963. The inscriptions dated in Saṁ 1617 and 1690 throw important light on the life and achievements of Paṇḍita Megharāja, the author of *Jasodhararāsa*, *Tīrtha-Vandanā* and *Pārśvanātha-Bhavāntara*. The inscriptions indicate that he was born sometime between 1517 and 1520 A.D. somewhere in Gujarat. After his marriage he came to Maharashtra and finally settled at Washim. His two sons from his wife Rāṇī were named Maṅgala and Siṅgha. Both of these sons were married before the first inscription was recorded in Saṁ. 1617. In the later part of his life Megharāja became a *brahmacārin*. He died sometime before Saṁ. 1680 in which year the second inscription recording the erection of a temple in his memory was incised.

—*Ane.* Vol. XVIII No. 3, August 1965, p. 144

Jain, Nemchand Dhannusa

ŚRĪPURA PĀRŚVANĀTHA MANDIRA KE MŪRTI-YANTRA-LEKHA-SAṀGRAHA (COLLECTION OF THE INSCRIPTIONS ON SCULPTURES AND YANTRAS IN THE TEMPLE OF ŚRĪPURA PĀRŚVANĀTHA)

The author of the present paper submits a catalogue of the inscriptions available on the pedestals of images and on the *yantras* which are collected in the temple of Pārśvanātha at Sirpur.

—*Ane.* Vol. XVIII No. 2, June 1965, pp. 80-82

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Jai Prakash

OBSERVATIONS ON THE TRIBAL COINAGES OF ANCIENT INDIA

Some of the tribal coins of ancient India bearing inscriptions pose certain problems. The author has made an attempt to solve some of these problems. He feels that the ancient Indian republics attached more importance to their respective tribes than to the territories under their occupation. The idea of a motherland had not been evolved then. His theories pertaining to the tribal coinage are as follows :

The coins bearing the legend '*Rājaña Janapadasa*' indicate that they represented a territory or country called Rājanya.

The coins bearing the name of the Vṛṣṇi tribe were issued by the Kṣatriya protectors of the *Vṛṣṇigaṇa*. This indicates that among the Vṛṣṇis, only the Kṣatriyas were responsible for the administration of their territory.

The Śibi people of Rajasthan also issued their coins. The legend on them is interpreted as "of the Śibi people of Madhyamikā", an ancient town in Rajasthan.

The Trigartas issued their coins with the legend *Trakata-janapadasa*. Some coins have been found with the legend *Agodaka Agāca Janapadasa*. These have been put under three categories.

The Kuṇindas issued a good number of coins in silver and copper. The first type of the Kuṇinda coins bears a long legend, which has thus been translated by the author : "of Amoghabhūti, the Mahārāja (or chief) of the Kuṇinda kings." The second category of coins is assigned to the end of the second century or the first half of the 3rd century A.D. On the obverse of the coins of this category god Śiva is shown holding a trident. The Brāhmī legend on the coins reads '*Bhāgavata Chatreśvara Mahātmanaḥ.*'

According to the author, these were commemorative coins issued in honour of lord Śiva.

The Audumbara coins give us the names of several kings. Apart from these, some coins contain the legend *Bhagavate Mahadevasa raña Odubarisa*. These are taken to be commemorative coins, having been issued by king Dharaghoṣa after his victory over the Indo-Greeks.

Lastly, the coins of the Yaudheyas have been considered. These fall under various heads. Most of the coins indicate a republican trend.

whereas the rest give names of kings like Bhānuva and Rāvaṇa. The author feels that some Yaudheya chiefs by putting their names on the coins, were trying to seize the Yaudheya authority or they were the heads of the tribe authorised by its corporation to issue coins in their names. Explanations of the legend *Yaudheya gaṇasya jaya* and *Mālavānāṁ jayaḥ* have also been put forth. It is surmised that, after being independent from the Kuṣāṇas for some time, the Yaudheyas defeated the Kuṇindas and subjugated them.

—*JNSI* Vol. XXVII Pt. 2, 1965, pp. 123–41

Kulakarni, B.T.

SĀLOṬAGIYA ŚILĀLEKHA (ROCK EDICT OF SĀLOṬAGI)

This edict was established in 867 of the Śaka era (945 A.D.). In the same year, on a New Moon day in the month of *bhādrapada*, Cakrāyudha Budha, the ruler of Pāviṭṭage (*i.e.*, modern Sāloṭagi) granted, among other things, 500 acres of land and 27 residences as endowment for the benefit of students studying in that place. This took place in 867 of the Śaka era.

At the same time, Akālavarṣa Kṛṣṇarāja, son of Amoghavarṣa Parameśvara of the Rāṣṭrakūṭa dynasty, was ruling Mānyakheṭa. He had a Prime Minister, Gajāṅkuśa Nārāyaṇa, a Brāhmaṇa of Kauṇḍinya-*gotra*, belonging to Kāṇva family, who lived in Muduvoḷ (the modern Mudhoḷa). Two places, namely, Karṇapurī and Mahiṣa are mentioned in this edict. It is also understood from the edict that Pāviṭṭage and Muduvoḷ were under the territory of these places, respectively. According to Nṛpatuṅga, a Rāṣṭrakūṭa king, the Karṇāṭaka extended from Kāverī to Godāvarī; the fact is clarified that Karṇapurī and Mahiṣa were nothing but the modern Karṇāṭaka and Mysore, and endorsed in the edict under reference.

The author has discovered that the word Pāviṭṭage means *iṭṭaṅgi* (Skt. *iṣṭikā*; Eng: 'brick') and in addition to the Sanskrit *Pāṭhaśālā* at Pāviṭṭage, Cakrāyudha Budha must also have constructed the temple of Viṭhala, where the Lord is standing on a block of brick.

Similarly, the author has made a detailed study of various words, occurring in the edict, etymologically, and has identified that Cakrāyudha Budha or Puṇḍalīka (the other name for the king as understood from the edict) was the originator of a new race called *baḍave*, who are traditional priests of the Lord Viṭhala.

—*PK* Vol. XLVIII No. 2, 1966, pp. 145–57

Mirashi, V.V. and Gore, N.A.

DHARUR PLATES OF RĀṢṬRAKŪṬA GOVINDA III, ŚAKA 728

The set of three copper-plates containing this 71-line inscription was found at Dharur, a village in the Bhir district of the Marathwada Division of Maharashtra. The circular seal, soldered to the ring holding the plates together, bears on its countersunk surface the figure of Garuḍa in human form, facing full front with outstretched wings. The bird probably held a serpent in each hand, but it has now become indistinct. The characters are of the Nāgarī alphabet, regular to the period of the grant. The language is Sanskrit, the record being written partly in verse and partly in prose.

The object of the inscription is to record that the Rāṣṭrakūṭa king Govinda III, while camping at Mayūrakhaṇḍī, granted the village of Aṇahe situated in the Dhāraura-*viṣaya* to the Brāhmaṇa Duggaiya, who belonged to the Vatsa *gotra* and was a student of the *Ṛgveda*, on the occasion of a solar eclipse on the new moon day of Jyeṣṭha in the expired Śaka year (7)28. As there was no solar eclipse in the month of Jyeṣṭha in Śaka 728, it appears to be a mistake for Bhādrapada or Māgha, when solar eclipses are known to have taken place.

As all the eighteen verses in the eulogistic portion occur in several other known grants, the present grant does not add to our historical knowledge. The authors have, however, discussed the chronology of the northern campaigns of Govinda III in their introduction to the record. After considering the whole question, they reassert Prof. Mirashi's earlier view that the northern campaigns of Govinda III must have been undertaken shortly after his victory over the confederacy of twelve hostile chiefs headed by his younger brother Stambha and the re-imprisonment of the Gaṅga prince Muttarasa which covered more than a year after his accession (Śaka 715–16). His campaigns in Central and Northern India seem to have occupied a period of about five years (Śaka 717 to Śaka 721). After the successful completion of these campaigns, he returned to his capital Mayūrakhaṇḍī where he made a *Tulāpuruṣa* gift and granted a village on the occasion of a solar eclipse in Śaka 722 (A.D. 800). He must have spent some time at his capital making preparations for his southern campaigns which were undertaken in Śaka 725-26 (A.D. 803-04). After these southern campaigns were over, he got a new draft of the eulogistic portion prepared, which is found used for the first time in the Nesārikā grant of Śaka 727. The eulogistic portion of the earlier grants (excepting the Manne Plates of his brother Stambha, dated Śaka 725, which the editors regard as spurious) is mostly copied from the earlier grants of Govinda III's predecessors, and it does not mention even the defeat of the twelve kings headed by Stambha and the re-imprisonment of the Gaṅga prince.

The recent suggestion that Govinda III's northern campaigns took place between June 800 A.D. and November 803 A.D. is not plausible, as it would necessitate the crowding of many events in such a short period.

The fixation of the chronology of Govinda's northern conquests has a bearing on the history of his son Amoghavarsa. If the chronology suggested here is accepted and if Amoghavarṣa is taken to have been born at Śrībhavana towards the end of his northern campaigns in Śaka 721 (799 A.D.), Amoghavarṣa must have been about sixteen at the time of his accession in Śaka 737 (815 A.D.) It would render Dr. Altekar's earlier suggestion that Amoghavarṣa was a small boy of six at the time of his accession untenable. Moreover, there is no evidence to show that Karka of the Gujarat branch of the Rāṣṭrakūṭas acted as a regent during the minority of Amoghavarṣa, though there is no doubt that he rendered valuable help in retaining him on the throne during a rebellion of his Cālukya and Rāṣṭrakūṭa feudatories.

—*EI* Vol. XXXVI Pt. 7, July 1966, pp. 285–96

Mukherji, S.C.

MAHĪSANTOSH SŪRYA IMAGE INSCRIPTION

The inscribed Sūrya image from Mahīsantosh in the district of Dinajpur, preserved in the collections of the State Archæological Gallery, West Bengal, is the most important sculpture, as it throws welcome light on the political history of the 9th century Bengal. The inscription on the pedestal records the carving and subsequent dedication of the same to the Sun-god by a certain Loka Nandī in the 15th regnal year of king Mahendrapāla I of the Gurjara-Pratīhāras on the 7th day of the month Mārgaśīrṣa.

The Sun-god stands erect on a lotus pedestal, holding two full-blown lotuses in his two hands, being drawn in a chariot by seven swift heavenly steeds. His head is surrounded by a halo, body clad in armour, waist encircled by an ornamental girdle, and a rolled scarf passes over his waist-cloth. He wears a crown and only one earing in his right ear. The lower position of the image is not shown and space is partly covered by his charioteer. The accessory deities are Uṣā, Pratyūṣā, the divine archers perpetually fighting against the cosmic darkness, and Daṇḍa and Piṅgala with sword and inkpot all carved in high relief almost amounting to modelling in the round.

Seven epigraphic records of the Gurjara-Pratīhāra Mahendrapāla I have so far been discovered from South Bihar and North Bengal with dates ranging from 2 to 19 (?). Barring this image inscription, only one epigraph, *viz.*, Paharpur Pillar Inscription of the 5th regnal year of Mahendrapāla has been discovered from North Bengal. As the 2nd regnal year corresponds to A. D. 892, accession of Mahendrapāla I falls in A. D. 890-91, Bihar inscription of his 19th regnal year bears the last known date corresponding to A.D. 907–8. Though, according to the *Rājataraṇgiṇī*, a part of Panjab was lost, yet the Pratīhāra empire was fairly extensive comprising the whole of India up to the Deccan. In or about 908, the Pāla king Nārāyaṇapāla managed to recover North Bengal and Bihar from the Pratīhāras as proved by his Uddaṇḍapur Image Inscription of 5th regnal year corresponding to A.D. 908.

The Kāmboja physiognomy of the image shows that the Pratīhāra and Pāla empires in North Bengal had many Kāmboja subjects.

—*IMB* Vol. II No. 1, January 1967, pp. 44–45

Narasimhamurthy, A.V.

YĀDAVA RĀMACANDRANA KALLŪRU (SHIVAMOGGA) ŚILĀŚĀSANA [KALLŪR (SHIVAMOGGA) INSCRIPTION OF YĀDAVA RĀMACANDRA]

This inscription is found in Kallūr village of Soraba taluk in Shivamogga district of Mysore State. This is an inscription of the time of Rāmacandra of Yādava dynasty of Devagiri. This has been inscribed on a stone slab of 4′×1′. The language is both Sanskrit and Kannada. There are 14 lines, but the last two lines are illegible.

From the inscription it is understood that Haḍavāḷa Kāmayya, a feudatory ruler, invaded a village called Sāteyanahaḷḷi. During this invasion, the brother-in-law of Kāmayya, one Bommayya, exhibited his prowess by destroying a number of horses and died in action. It is inferred that in memory of this fight the inscription was carved. Kāmayya belonged to the family of Nāgas (*Nāgavaṁśa*). He was a feudatory ruler under Rāmacandra. The reason for his invasion of Sāteyanahaḷḷi is not known. However, it is presumed that this took place at the time of the battle between the Yādavas and the Hoyasaḷas.

Though this is a brief inscription, it bears a very important information regarding the date of Rāmacandra. In the fourth line of the inscription, the date of its installation is given as *parīdhāvi saṁvatsara*, *jyeṣṭha*, *bahuḷa*, *ekādaśī*, *budhavāra*, corresponding to June 1, 1312 A.D.

This inscription was first published in 1904 in *Epigraphia Karnatica*, but unfortunately it has not drawn the attention of any historian. According to Bhandarkar, Yādava Rāmacandra died in 1309 A.D. Fleet concludes that he died in 1310 A.D. Later, Altekar sets up 1311 A.D. as the end of Rāmacandra's reign. But the Kallūr Inscription decidedely informs that Rāmacandra ruled till 1312 A.D. One may doubt it. But it is worth noting that the writings of contemporaries like Amir Khusrau and Isāmi support the statement of the inscription. According to Amir Khusrau's writings, Allauddin's army, at the time of its invasion of Dvārasamudra, had set up a camp on the way at Devagiri, on 13th Ramzān Hizira 710, *i.e.*, February 3, 1311 A.D. Rāmacandra, then ruler of Devagiri, welcomed Allauddin's army and showed hospitality.

Another writer Isāmi informs that Rāmacandra took part in the marriage of prince Khizr Khan held at Delhi on 23rd Ramzān Hizira 711, *i.e.*, February 4, 1312 A.D. This proves that Rāmacandra was at Delhi in 1312 A.D. Since the Kallūr Inscription is dated June 1312, it is clear that Rāmacandra must have died after returning from Delhi and not earlier. Therefore, on the basis of this Kallūr Inscription, it may be concluded that the opinions expressed by Bhandarkar, Fleet and Altekar are not correct and that the reign of Yādava Rāmacandra ended after June 1312 A.D.

—*PK* Vol. XLVIII No. 3, 1966, pp. 107-9

Rao, M.S. Nagaraja

JAMALAGĀMA GRANT OF CĀLUKYA VIJAYĀDITYA, ŚAKA 619

The set of three copper-plates bearing the inscription belongs to a police officer of the village Kesar Sirasi in the Nilanga taluk of Osmanabad district in Maharashtra. Its provenance is unknown. The circular seal, soldered to the ring holding the copper-plates together, bears the representation of the boar (*varāha*), the emblem of the Cālukyas. The characters belong to the southern class of alphabets and are regular for the period of the record. The language is Sanskrit, and excepting an invocatory verse in the beginning and benedictory and imprecatory verses at the end, the text is in prose throughout.

The record refers itself to the reign of the Western Cālukya king Vijayāditya and is dated Śaka 619 (696-97 A.D.), the first regnal year of the king, Vaiśākha Paurṇamāsī. It records that on the above date Vijayāditya granted, at the request of a certain Narendrāditya, Jamalagāma to three Brāhmaṇas.

The present inscription does not add to our existing knowledge about the king or his family. Its importance lies in the fact that it belongs to the first regnal year of king Vijayāditya and as such is his earliest record, his earliest record known before the discovery of the present grant being dated in his third regnal year (Bādāmi Inscription of Śaka 621). It also confirms Fleet's surmise that Vijayāditya commenced his rule in 696 A.D.

On the date of this record Vijayāditya was camping at Rāsenanagara (Rasin in the Karjat taluk of the Ahmadnagar district, Maharashtra). Another record dated in his fourth regnal year was also issued from the same place. It appears, therefore, that early in his reign Vijayāditya had made this place his secondary capital or at least he was then touring in that part of his kingdom.

—*EI* Vol. XXXVI Pt. 7, July 1966, pp. 313-16

Rao Sreenivas, B.V.
TITLE OF THE DOCUMENT

The document deals with the glories of the later Vīraśaiva rulers of Saṅgama dynasty of Vijayanagara Empire of the period from 1419 to 1491 A.D. on chronological basis. Matters in this document are recorded on yearly basis so as to enable the scholars to know them in chronological order.

—*JGJRI* Vol. XX-XXI Pts. 1-4, Nov. 1963, issued in August 1965, pp. 51–59

Ray, Govind Chandra
BHĀRATĪYAMUDRĀSVABHILEKHEṢU CA LAKṢMĪḤ ŚRĪŚCA (LAKṢMĪ AND ŚRĪ IN INDIAN COINS AND INSCRIPTIONS)

The conception that goddess Lakṣmī is the giver of good fortune continued up to 200 A.D. Lakṣmī was also considered to be the symbol of prosperity.

On one of the coins the goddess Rājalakṣmī is inscribed. On the other side, there is Gajalakṣmī with a lotus in her hand.

Among the Indian and Greek coins there is a dancing doll. Coomārasvāmy accepts it as the goddess Lakṣmī. The goddess with four hands appears in the 9th or 10th century A.D. The fact that Viṣṇu has four hands might have been the cause why Lakṣmī also is depicted as having four hands.

—*SS* Vol. XXI No. 1, Saṁvat 2023, pp. 1-14

Reddy, Y. Gopal
LAND-GRANTS IN MEDIEVAL ANDHRA

A study of the land-grants in medieval Andhra is of absorbing interest, for they throw light on many a problem connected with land such as the donors of the land, procedure of donating land, varieties of assignments, purposes of donations, tenure, ownership, *etc.*

Lands were assigned by the king, members of the royal family as well as others of high rank, *sthānapatis*, astrologers, soldiers, *leṅkas* and private individuals. The recorded donations are generally in favour of Brāhmaṇas, temples, ascetics, *sattras*, *maṭhas*, *mahājanas*, merchants, agriculturists, shepherds, engravers of inscriptions, *etc.*

In making a gift the donor followed the regular procedure laid down in the Śāstras and sanctioned by customary usage. The assignment of land was generally made in the presence of some high-ranking officials of the state. Instances of the sale of land in the presence of village communities or assemblies are also recorded in the land-grants of the period. Where required, royal sanction and the approval of the minister had to be secured before making an assignment. If the land desired to be donated was in possession of a private individual or village community or state, the donor had first to purchase it and then make it over to the donee. In some cases, the details about the donors such as genealogy, *gotra*, *etc.*, are also recorded in inscriptions.

Granting more villages than one is recorded in a number of inscriptions. It was also not uncommon to assign areas of much smaller extent, *e.g.*, parts of a village or plots of land. The boundaries of the donated villages or plots of land were clearly demarcated. When a village or plots of land were to be granted, the donor usually excluded from it the existing endowments granted previously, if any, so that rights attributed thereto should not clash with those subsequently transferred in terms of the second grant. In some cases, if the donated village had names more than one, they are specifically recorded in the land-grants, apparently to avoid confusion and clashes amongst the donees.

The income accruing from the donated villages was generally endowed in favour of religious and charitable institutions. Sometimes land and money were granted together. Instances of sub-assignments, *i.e.*, donating a part of land or village previously granted, are also known. There are instances of the renewal of land-grants made by earlier rulers.

A tenure of some kind was created by a grant ; its nature varied according to the difference in the grantor, grantee, the benefits received and the services rendered. The right to alienate land collectively was an incidence of joint tenure, and where such alienations occur collectively, some sort of joint ownership existed, complete or partial.

—*ṆUJ* Vol. XVII No. 1, October 1966, pp. 39–53

Sadhu Ram

ERAṆ STONE INSCRIPTION OF SAMUDRAGUPTA

The author of the article has refuted the view of V. V. Mirashi who says that verse 5 of the record does not refer to Samudragupta's queen, as generally supposed by scholars, but refers probably to Lakṣmī who is compared to 'a pious and chaste wife'. Since there is no particle of comparison like *iva* in the said verse, and since the epithets *puruṣa-parākrama-datta-śulkā*, *muditā*, *kula-vadhū*, *vratinī* and *niviṣṭā* evidently refer to a human being and not to the Goddess of Fortune, Mirashi's view is untenable. Again, in Mirashi's restorations *etasya* and *tasya* in the first and third *pādas* of the verse, respectively, the former involves tantology and the latter ignores superscript *ṅ* over the following *gṛ* of the fascimile. Hence, they are unacceptable. In the first *pāda*, D. C. Sircar's restoration *dattā*, being the *nāmaikādeśa* of Samudragupta's queen Dattadevī, gives good sense and is, therefore, the most probable and appropriate suggestion. Fleet's supposition, from the occurrence of the verb *babhūva*, that the first part of the inscription probably mentioned some of the ancestors of Samudragupta, too, is not tenable, because the one missing *Vasantatilakā* verse could not contain the names of the emperor's three ancestors and also describe their relationship with him.

Again, since the last surviving lines relate to the erection of monument, the question of the record extending to Samudragupta's successors, as supposed by Jagannath, does not arise.

Dasharatha Sharma contends that the epithets describing the prowess, *etc.*, do not pertain to Samudragupta, but to some feudatory chief. But the epithet *aprativāryavīryyaḥ* can hardly be supposed to have been assumed by a feudatory prince of Samudragupta. It is an epithet which occurs on Samudragupta's *Aśvamedha*-type of coins in the legend *Rājādhirajapṛthivīm avitvā divaṁ jayaty aprativārya-vīryaḥ* and which he seems to have assumed after his *digvijaya* and the performance of horse-sacrifice. This makes the record posterior to the Allahabad *praśasti*, against the views of Sircar and S. Chattopādhyāya who consider the former to be earlier than the latter.

The past perfect verbal form *babhūva* need not lead to the conclusion that the record is posthumous and that Samudragupta had been long dead.

—*KURJ* Vol. I No. 1, March 1967, pp. 13–19

Sadhu Ram

GUJJARĀ ROCK EDICT OF THE GREAT EMPEROR AŚOKA

A version of the Minor Rock Edict of Aśoka was discovered in a village Gujjarā in the Datia district of Uttar Pradesh in 1953, in which the personal name of the king *Aśoka Rājā* was also mentioned. The text of the inscription and its English translation are given in the present article. The author has annotated every sentence of the inscription and has quoted the views of different scholars. And he has given his own views and conclusions wherever he thought necessary. The Sanskritisation of the original text is also given parallel to each line.

—*JGJRI* Vol. XX-XXI Pts. 1–4, Nov. 1963, issued in Aug. 1965, pp. 155–66

Sankaranayanan, S.

DEVNIMORI BUDDHIST RELIC CASKET INSCRIPTION OF THE TIME OF RUDRASENA, KATHIKA YEAR 127

In 1962–63 an inscribed relic casket was unearthed from a *stūpa* in Devnimori, Biloda taluk, Sabarkantha district, Gujarat.

The epigraph consists of five lines written in southern class of alphabets of about the 5th century A.D. The language of the record is Sanskrit and the whole text is in verse excepting a short passage in two words in salutation to the Buddha in the beginning.

The record refers itself to the reign of a king called Rudrasena and is dated in the 127th year of those who are called Kathika kings.

The inscription is important as it, for the first time, introduces to us a new era, a new dynasty and a new king in north Gujarat and as it tells us about the continuance of the practice of enshrining the relics of the Buddha as late as the 5th century A.D.

The whole text of the inscription is given in the end of the present article.

—*JOIB* Vol. XV No. 1, September 1965, pp. 66–73

Sankaranaryanan, S.

NEW LIGHT ON THE ALLEGED CUṬU INSCRIPTION FROM KANHERI

This inscription is engraved on the wall outside the verandah of cave No. LXXVII at Kanheri, Thana district of Maharashtra State. It is badly damaged. The first line records the date as the tenth day of some fortnight in the *hemanta* season of the ninth regnal year of a king whose name is not traceable. According to Bühler and others, it records the gift of a cave to the community of the Buddhist monks by a certain woman named Nāgamūlā, the daughter of a *Mahārāja* and *Mahābhojī* as a *mahāraṭhinī*, as the mother of Skandanāgaśātaka, and the sister of Ahija Dhanasena.

On the basis of faintly visible traces of the letters *i pu la* in the first line, and the paleography of the record, Bühler assigned it to the reign of Siri-Puḷumāvi. But Rapson identified the donor Nāgamūlā with the unnamed female donor of Banavāsi inscription of the 12th year of *Rājan* Hārītiputra Viṣṇukaḍ-cuṭukulānanda Śātakarṇi, who is also descirbed as the daughter of a *Mahābhojī* and of a *Mahārāja*. Rapson also identified the prince Śivaskandanāgaśrī, with whom the unnamed donor was associated, with Skandanāgaśātaka of the record under discussion. He, therefore, attributed the record to the Cuṭu king of the Banavāsi record.

Rapson's theory, however, is untenable, because (i) there is not a single Cuṭu inscription in that area, though it abounds in Sātavāhana records, some of which actually belong to Vāsiṣṭhīputra Puḷumāvi, (ii) the letters *a*, *ma*, *ya*, *etc.*, of this record suggest a date in the 2nd century A.D., the Banavāsi record is assignable to the 3rd century, and (iii) the faint letters *i pu la* fit in with the name of Siri-Puḷumāvi, but have nothing in common with the name of the Cuṭu king. Above all, G.S. Gai has conclusively shown that Śivaskandanāgaśrī of the Banavāsi record is the name of the donor herself, and not of her son, the *yuvarāja*.

Moreover, in the beginning of the second line, two letters appear to read *Kuja* in an impression of the Banavāsi record preserved in the office of the Government Epigraphist for India, which may be the name of the prince.

In view of the above, Nāgamūlā, the donor of Kanheri record was quite different from Śivaskandanāgaśrī, the mother of *Kuja yuvarāja*.

Then again, the son of Nāgamūlā being described as Śātaka, *i.e.*, Śātakarṇi, in the Kanheri inscription, goes in favour of the probability of Bühler's theory. The Myākadoni (Bellary district) inscription of Siri-Puḷumāvi, which refers to a *senāpati* Skandanāga as the ruler of the Sātavāhanīya district, indicates that Bellary region was conquered and annexed to the Sātavāhana empire during the reign of Puḷumāvi II, and named after the dynastic designation of the conqueror.

It is likely that Skandanāgaśātaka of Kanheri inscription was identical with *senāpati* Skandanāga who may have been the scion of Sātavāhana family governing the newly conquered territory as a representative of the emperor. If so, it will naturally follow that his maternal grandfather, the *Mahārāja*, in whose regnal year the Kanheri inscription is dated, was also, as suggested by Bühler, Vāsiṣṭhīputra Puḷumāvi II himself whose reign has been assigned to the first half of the second century A.D.

—*VIJ* Vol. V Pt. 1, March 1967, pp. 79–83

Sircar, D.C.

CRYSTAL INTAGLIO IN BRITISH MUSEUM

The crystal intaglio bearing this short double-line inscription belongs to the British Museum, London. Its exact provenance is not known. Lieut. Col. C.H.S. Deane, from whom this splendid intaglio has been acquired by the British Museum, lived at various places in North India such as Peshawar, Rawalpindi, Ajmer, Kamptee, Secunderabad, in Bihar, and at Mandalay, and so he could have purchased it at any of these various places and from a dealer belonging to any part of Northern India or elsewhere.

The intaglio is divided into two parts : the upper area is occupied by the upper half of the body of a king standing against an arched window, the lower part bearing the short inscription in negative writing. An analysis of the architectural motif of the arched window, anatomical features and pose, dress, ornaments and hair-style seems to show that the king was a thoroughly Indianised foreigner. The two thin bird (*Garuḍa*) columns supporting the arched window, the delineation of the physique and the pose, the hair style and ornaments are all typically Indian, while the diadem, elaborately tied behind the head with its two ends flying over the king's back, is distinctly foreign, regarded by Indians as an element of the *udīcya-veṣa* or the dress of the foreign settlers of the Uttarāpatha division of India including the land beyond the East Punjab upto the valleys of the Oxus and the Jaxartes in Central Asia.

The inscription is in the box-headed characters of the scooped out variety assignable to about the third century A.D. The box-headed alphabet is found used in the Eraṇ inscription of Samudragupta and Udayagiri inscription of Candragupta II, both in East Malwa, and in the records of the Vākāṭakas of Vidarbha, the Śarabhapurīyas and Pāṇḍuvaṁśīs of South Kosala, the Kadambas of Kuntala and others. Of these East Malwa is the nearest to Uttarāpatha, and the provenance of the crystal, therefore, may be a region about the central areas of North India not very far from East Malwa. The language of the record is Sanskrit influenced by Prakrit as is the case with most of the Mathurā inscriptions of the Śaka-Kuṣāṇa age and the epigraphic and numismatic records of the Śakas of Ujjayinī flourishing from the 2nd to the 4th century A.D.

The first line refers to the illustrious *Mahārāja* Avarighsa (or Āvarighsa). The foreign origin of the king is thus indicated not only by the diadem but also by his un-Indian name, which reminds one of the name Dāmaghsada, the son and successor of Rudradāman I. The name may be related to an expression like Persian *avrīz*, 'dropping of water'. The second line which reads *vāmaratanāyatana*, is not clear. *Ratana* evidently stands for Sanskrit *ratna*. As *vāma* means 'dear' or 'adverse', Sircar takes the line to mean 'a dear or favourite jewel' or 'an adverse jewel.' Thus the inscription speaks of a jewel of *Mahārāja* Avarighsa, which is undoubtedly the same as the crystal intaglio under study. G.S. Gai, however, thinks that the intended reading of the second line probably was *vāma-ratnam-idam* meaning 'This beautiful jewel (*is*) of'.

King Avarighsa is not known from any other source. Sircar doubtfully suggests two alternative possibilities : (1) he established himself for a short time in the East Malwa region at the expense of the Śakas of Ujjayinī; (2) Śaka Śrīdharavarman, first a semi-independent governor and later an independent ruler, extirpated Avarighsa or his family originally on behalf of the Śakas of Ujjayinī. Although some of the Purāṇas describe some characteristic hair-styles, king Avarighsa is so thoroughly Indianised that it is not possible to determine his nationality.

—*EI* Vol. XXXVI Pt. VII, July 1966, pp. 275–84

Sircar, D.C.

INSCRIPTIONS FROM MANDAR HILL

Here are edited three inscriptions found at the Mandar Hill, the Mandara-giri of the Purāṇas, about 700 feet in height and lying about seven miles to the south of Banka, headquarters of a sub-division of that name in the Bhagalpur district, Bihar. Two of these inscriptions are engraved in the Narasiṁha cave, so called because it contains an image of Narasiṁha carved on the rock, situated on a lower bluff on the western side of the peak of the hill. The third epigraph is a later record from a *maṭha* at the foot of the hill.

Inscription No. 1, which consists of eight lines of writing, is engraved in characters resembling those of the East Indian records of the 4th or 5th century A.D. Its language is Sanskrit. It is dated the 12th day of Bhādrapada in the year 30. As the Bhagalpur region was included in the Gupta empire in the 4th century A.D., the period indicated by its paleography, the date appears to be referrable to the Gupta era of 319 A.D. and to correspond to 349 A.D. The inscription is a Vaiṣṇava record and begins with the well-known *maṅgala—jitaṁ Bhagavatā.* It then states that the presents made by the people to the *devakula* (shrine, *i.e.*, Narasiṁha cave) and the *sattra* (free feeding house) of Lord Virajoguhāsvāmin (*i.e.*, the Narasimha image) would go to *Ārya* Viṣṇudatta, a *pādamūla* (servant) of Virajoguhāsvāmin and a son of Viṣṇuśarman of the Bhāradvāja *gotra.* Since, however, such presents would have normally gone to Viṣṇudatta, it seems that there were other claimants for partnership, though Viṣṇudatta was not prepared to accept their claim as legitimate.

The importance of this inscription lies in the fact that it suggests the date of the excavation of the Narasiṁha cave on the Mandara Hill, which may be assigned to the 4th century A.D.

Inscription No. 2, in the same characters and of the same period as No. 1, comprises four letters, *viz.*, *gu la se la*, and may have been intended to give the name of the artisan responsible for the excavation of the Narasiṁha cave. It may be an error for Guṇaśīla. Sircar doubtfully suggests the alternative possibility of reading it as Guhasiha (for Guhāsiṁha).

No. 3 is written in the Maithilī-Bengālī characters of the late medieval period and is dated Śaka 1521 corresponding to 1599-1600 A.D. It comprises a Sanskrit verse in the Śārdūlavikrīḍita metre which states that Chatrapati, son of Vasudeva made the *vijay-āgāra* of Madhusūdana through the Brāhmaṇa priest named Duḥśāsana. The *vijay-āgāra* is the same as the *maṭha* on the foot of the Mandar Hill where the inscription is found. Considering the South Indian association of the locality, it is not improbable that the word *vijaya*, in the expression *vijaya-āgāra* (literally, 'the victorious home') means 'stay' (Skt. *avasthāna*) and not victory as in Sanskrit. And since the image was carried to the *maṭha* on festive days, *vijaya* here may also mean 'going in a procession' as in the Kannada records.

—*EI* Vol. XXXVI Pt. 7, July 1966, pp. 303-6

Srinivasan, P.R.

A GRANT OF VAKULAMAHĀDEVĪ

The whereabouts of the single copper-plate, on both sides of which the present grant was engraved, are not known, its impression being preserved in the Office of the Government Epigraphist for India. The inscription consists of forty-seven lines of writing. The characters belong to the eastern variety of the Northern alphabet, the paleography of the record being assignable to about the 10th century A.D. It is written in Sanskrit, partly in verse and partly in prose. The date is given as Vaiśākha vadi 5 of the year 200 0 4 (*i.e.*, 204) of an unspecified era. The symbol for 200 is a clear *lū* as distinguished from *lu* which was used for 100. The cypher before the sign for 4 is intended to indicate the absence of any symbols denoting ten or its multiples after the sign for 200; it also shows the coming into vogue of the practice of writing the numerals in the decimal system.

The importance of the record lies in the fact that it is the only charter of the reign of queen Vakulamahādevī known so far. The first ten verses describe the city of Guheśvarapāṭaka and the Bhauma-Kara family up to Daṇḍimahādevī. Daṇḍimahādevī was succeeded by Vakulamahādevī of the Bhañja family who is described in the subsequent verses. All these verses are found in the other records of the Bhauma-Kara family.

The charter records the grant by *Paramamāheśvarī* Vakulamahādevī of a village in favour of a Brāhmaṇa who was a student of the Āśvalāyana *Śākhā* and belonged to the Vatsa *gotra* and the *pravara* of Bhārgava, Cyavana, Āpnava, Aurva and Jāmadagnya.

Of the localities mentioned in the record, Uttara-Tosalā comprised the modern Balasore-Cuttack region (sometimes with a part of the Midnapur district., W. Bengal). Other localities cannot be identified.

—*EI* Vol. XXXVI Pt. 7, July 1966, pp. 307–12

V GEOGRAPHY

Bhattacharyya, Amitabh

STUDIES IN HYDROGRAPHY OF ANCIENT AND MEDIAEVAL BENGAL

In the Tertiary period, a considerable portion of Bengal was under the sea which was gradually rescued from water by the deposition of detritus carried down by the Ganges.

Referring to the five mouths of the Ganges, Ptolemy (2nd century A.D.) indicates great distance between the easternmost and the westernmost mouths. This suggests that the Bhāgīrathī and the Padmā, whose mouths are widely apart, existed at that time. In Sanskrit literature, the entire length of the Ganges is called Bhāgīrathī.

In the 15th century, Vipradāsa, describing the voyage of the merchant Chand from Rajghat to the confluence of the Ganges with the sea, mentions the names of rivers and places on the route, many of which agree with the ports and market towns indicated on the map of Van den Broucke (1660). Both these accounts undoubtedly show that the course of the Bhāgīrathī at least up to Kalikātā (Calcutta) remained unchanged from the 15th century to the 17th century.

Vipradāsa refers to Saptagrāma near which the Sarasvatī and the Yamunā branch off from the Bhāgīrathī. At present, both the Sarasvatī and the Yamunā have silted up. By the middle of the 16th century the Sarasvatī's channel had become too narrow to accommodate larger ships as stated by Ceasar Frederick. Excavation of an artificial canal between the Hoogly and the Sarasvatī below Calcutta in the time of Nawab Aliwardi has been accountable for this hydrographic change. The journey of Chand's vessel along the Bhāgīrathī instead of the Sarasvatī also indicates that the Sarasvatī was not navigable for larger vessels during Vipradāsa's time.

The report of the Stevenson Moore Committee states that the main branch of the Sarasvatī flowed south-west from Triveṇī past Satgaon and Amtā into the Dāmodar and probably also the Rupnarayan. The absence of the mention of Triveṇī in the *Mahābhārata* and the Mahā-purāṇas, and the occurring of its name for the first time in the *Bṛhaddharma-purāṇa* and also in the *Padma-purāṇa* and its indication in Dhoyī's *Pavanadūta* show that trifurcation of the rivers at Triveṇī took place in a comparatively late period.

The topography of Dakṣiṇa-Prayāga of the *Mahâbhārata*, which, according to the commentator Raghunandana, was to the south of Pradyumnanagara and north of the Sarasvatī, identifies it with Triveṇī. This inference suggested that not all the branches and tributaries of the Bhāgīrathī can claim great antiquity.

Ptolemy's distance between the easternmost and westernmost mouths of the Ganges is the same as between Tamluk and Chittagong. Hence, it is not unlikely that in the 2nd century A.D., the Padmā channel flowed through one of the eastern mouths of the Ganges. This channel did exist in ancient times, but the name Padmā was not mentioned. It was also not universally considered to be a channel of the Ganges in the early mediaeval period. The reason was perhaps that the Bhāgīrathī of yore was older, more familiar and wider than the channel now called Padmā.

In the Ist century map of Rennell and also in that of Van den Broucke (1660), the Padmā is shown as the main channel of the Ganges, whereas the Bhāgīrathī appears much narrower. That the Padmā was the larger channel of the Ganges than the Bhāgīrathī is also attested by the *Rāmāyaṇa* of Kṛttivāsa(*c.* A.D. 1415-16) which speaks of both Choṭāgaṅgā and Baḍāgaṅgā. De Barros' map also shows the Padmā as a wider channel and Abul Fazl and the foreign travellers of the 16th century describe the Padmā as the Ganges. If Yule's identification of Sadkawan and Jun of Ibn Batuta's account with Chittagong and Yamunā, respectively, be correct, then the Padmā must be the main channel of the Ganges in the 14th century also. The topography of Bengal demands that the Gaṅgā mentioned in the *Rāmacaritam* of Sandhyānandin (12th century) should be identified with the present Padmā.

The author has also described some distributaries of the rivers.

—*OH* Vol. XIV Pt. I, January-June 1966, pp. 25–34

Handa, Devendra

PINJOR—PANJAB KĀ EKA PRĀCĪNA NAGARA (PINJOR, OLD CITY OF THE PANJAB)

Pinjor is situated on the confluence of the Kośallā and Jajjhar, the two tributaries of the river Ghagghar (ancient Dṛṣadvatī) and is about 20 kilometers to the east of Chandigarh.

Some pebble tools of the Lower Paleolithic age that have been found here are an evidence of its being the habitation of early human race. The Śivālak hills, which form the back-ground of the city, have yielded remains of several prehistoric animals and it is quite possible that human remains of prehistoric times may also be found there.

The total absence of the remains of Mesolithic and Neolithic ages indicates that the place had remained uninhabited for a considerably long period after the Lower Paleolithic age. Some scholars are of the opinion that Kalka is the same city as Kālakūṭa mentioned by Paṇini. If the identification be correct, the place must have been quite famous in the 5th century B.C.

There is a famous *bāvalī* at Pinjor, called *Dhārākṣetra* which contains certain ancient Hindu architectural pillars and an inscription. There is a mosque constructed on the site which contains two inscriptions. Alexander Cunningham was the first archaeologist who discovered and brought to light the antiquities of Pinjor. The *Dhārākṣetra* inscription is the oldest of the three records consisting originally of 27 lines, but is very much damaged. From this epigraph Cunningham read the ancient name of the city as 'Pañcapura'. The second inscription of 6 lines begins with the invocation *Svasti......Om namo Gaṇapataye*....and the third has only 4 lines and bears the date Friday, the 9th day of the bright fortnight of Jeṭha. The language is old Hindi and, being too worn out, is not decipherable.

Cunningham has also referred to a temple of Bhīma situated on the Bhīm-kā-ṭīlā (mound of Bhīma), which must have been of sufficient sanctity and importance, since the old people of the place say that the ancient name of Pinjor was Bhīmanagara.

The writer of this article, some time ago, had also discovered some Hindu and Jaina sculptures containing the figures of Viṣṇu, Gaṇeśa, Śiva-Pārvatī and the Tīrthaṅkaras which could be assigned to about the 10th century from their style and craftsmanship.

—*VJ* Vol. XV No. 12, February 1967, pp. 24–25

Jain, Jyoti Prasad

KHUKHUNDO AND KAHAON

Atleast in the 5th century A.D. when the Gupta empire was at its height, and probably for several centuries before and after it, what are known now Khukhundo and Kahaon were big and flourishing centres of Jainism and there must have been then a big Jaina establishment there, particularly at Kahaon which appears to have almost exclusively been a Jaina site. The author has given a detailed account of the location, the nomenclature and the archæological sites of both these places. He has discussed about 12 mounds of Khukhundo and has given an interesting description of Kahaon Pillar.

—*JAnt.* Vol. XXIII No. 2, July 1965, pp. 17–38

Mehta, R.N.

A CONSIDERATION OF MAHĪ-SĀGARA SAṄGAMA TĪRTHA

The author agrees with D.C. Sircar's view that Mahī-sāgara-saṅgama Tīrtha mentioned in the *Skanda-Purāṇa* is the confluence of the river Mahī and the sea. This is supported by Chapter 39 of the *Kumārikā-khaṇḍā* of the *Skanda-purāṇa* describing the Barkareśvara which states that the girl with goat-face intends to go to Mahīsāgarasaṅgama and goes to Stambha-tīrtha (Cambay). This shows that the place where the goat died and where the temple of Barkareśvara is situated is very near the Mahīsāgārasaṅgama, which agrees well with the present day position of the Barkareśvara temple. Chapter 52 of the *Kumārika-khaṇḍa* describing Koṭitīrtha as a cremation ground near a Śiva temple to the north of Nāgara which is situated at a distance of about 5 kms. to the north of Cambay and referring to the local custom of throwing the post-cremation materials in the Mahīsāgarasaṅgama also supports this view. Moreover, most of the *tīrthas* mentioned in the *Kumārikā-khaṇḍa* are situated in and around Cambay.

According to the *Skanda*, the author of this *Tīrtha-māhātmya* is Nārada. Nāradīya Brāhmaṇas, claiming to be a section of the *audīcya* (northern) Brāhmaṇas, are found in and around Cambay even now. It seems very likely, therefore, that this part of the *Skanda-purāṇa* might have been written by a Nāradīya Brāhmaṇa just as the *Nāgara-khaṇḍa* is most probably the work of a Nāgara Brāhmaṇa.

—*Pur*. Vol. IX No. 1, January 1967, pp. 195–96

Mirashi, V. V.

BHAVABHŪTERNĀṬAKEṢU KĀLAPRIYANĀTHAḤ (KĀLAPRIYANĀTHA IN BHAVABHŪTI'S DRAMAS)

We know from the *prastāvanās* of the three dramas of Bhavabūti that the first staging of these dramas took place in the festival of Kālapriyanātha.

There are a few references to Kālapriya in the *Bhavisya*, *Varāha*, *Skanda* and other Purāṇas. This proves that Koṇārka. Multan and Kālapriya were three sun-temples. Kālapriya is said to be on the southern bank of the Yamunā. So it must be modern Kālpī. That is why Bhavabhūti in his *Mālatīmādhava* has a panegyric to the sun.

—*Sag*. Vol. III No. 2, Saṁvat 2021, pp. 120–25

Pusalker, A. D.

LOCATION OF LAṄKĀ

In his introduction to the Critical Edition of the Kiṣkindhākāṇḍa of the Vālmīki *Rāmāyaṇa* (of B.D.I.) D.R. Mankad locates Laṅkā in Central

India on one of the hill-tops near Indrāṇa, a village about 18 miles to the north of Jabalpur and he takes the extent of Siṅhaladvīpa up to the Narmadā in the south. The observations of Mankad deserve consideration, because they are based on the critical edition of the *Rāmāyaṇa*. His location rests mainly on his views about Godāvarī, *Agastyāśrama*, Vindhyas and *sāgara*. The present article discusses the points raised by Mankad.

The references to Godāvarī in the *Rāmāyaṇa* are genuine and not later interpolations (as Mankad thinks) and so it cannot be maintained that Pañcavaṭī-Janasthāna, Ṛṣyamūka, *etc.*, lie to the north of the Vindhyas and the Narmadā.

Agastya is associated with the south. The location of his *Āśrama* is to be taken, not to the north, but to the south. Pañcavaṭī was on the Godāvarī, south of the Vindhyas and the Narmadā. The references to the Vindhyas as being to the south of Kiṣkindhā are to be taken not to the Vindhyas north of Narmadā but to their namesake in the extreme south. Laṅkā is said to be surrounded by the sea, and it is well known that Ceylon is surrounded by the sea. Those who locate Laṅkā in Central India, however, take *sāgara* to be a shallow expanse of water. According to the author of the *Rāmāyaṇa*, *sāgara* was the real sea, not shallow expanse of water.

Many other factors go against placing Laṅkā in Central India. Thus, Laṅkā is no other than Ceylon.

--*JOIB* Vol. XV Nos. 3-4, March-June 1966, pp. 335-40

Suraj Bhan

SRUGHNA OR SUGH: AN OLD CAPITAL OF ANCIENT PANJAB

The most important town which developed in the 2nd quarter of the millennium preceding the Christian era along the upper course of the river Yamunā is Srughna, being the *Su Lo Kin na* of Hiuen Tsang, identified by Cunningham in the ruins of the present Sugh village.

The ancient mound of Sugh is 3 miles to the east of Jagadhari. The ruins from a triangular spur of three and a half miles in circumference over which are situated Sugh, Dayalgarh and Amadalpur.

Cunningham found there silver and copper punch-marked coins, and the coins of Tomara and Cauhāna rulers.

The excavation on the site revealed a maximum habitation deposit of 4 metres, divided into two cultural periods I and II. Period I has further been sub-divided on ceramic grounds into two phases, I-A and I–B.

Period I-A

This period is characterised by inferior Painted Grey Ware of the late phase of the industry, associated with the N.B.P. and fine grey ware of the 2nd half of the 1st millennium B.C.

The houses are built with mud-brick. A limited number of copper and iron household tools as well as ornaments consisting of a few beads of copper, glass and terracotta have been found. This formative stage of the town may be dated between *c.* 600 and 500 B.C.

Period I-B

This period is marked by the absence of Painted Grey Ware and continuation of N.B.P. Burnt-brick houses, terracotta drain pipes, ringwells and soakage jars indicate an advanced sense of sanitation. Copper and iron are profusely used for household articles, and silver punch-marked coins, silver coins of Menander and Antimachus, the Indo-Greeks, female figurines of the Mother Goddess showing characteristics of the Śuṅga art, and those of bull, horse, lion, ram, monkey, birds and elephant have been recovered in large number. The animal figurines are invariably hand-modelled, and the profusion of elephant figures suggests the proximity of its natural habitat and moister climate of the region in those days. The phase may be dated on typological, numismatic and paleographic grounds from *c.* 500 B.C. to 100 B.C.

Period II

N.B.P. and Grey Wares are absent, but Red Ware continues. Houses are built of burnt as well as mud bricks. Planned lay-out of the towns is indicated by the orientation of wells to the cardinal points. Iron and copper continue to be used for household and agricultural implements.

The currency consisted of uninscribed cast copper coins. Two terracotta sealings in early Gupta characters of the 3rd century A.D., one bearing the name Vyāghrarāja, and probably of the town Sugh, have also been found. The period may be dated between 100 B. C. and 300 A. D. after which there is hiatus in history, probably because of the partial desolation of the city, as mentioned by Hiuen T'sang.

Among other structures are a burnt-brick enclosure, resembling a monastery in the south-west of the site near Sugh, and the other, a dome-like solid structure of burnt bricks which seems to be a *stūpa*.

—*VIJ* Vol. V Pt. 1, March 1967, pp. 84–89

VI HISTORY

Bajpai, Raghavendra

PRĀCĪNA BHĀRATA MEN VIDEŚĪ ĀKRAMAṆA AURA RĀṢṬRA-RAKṢĀ KE PRAYATNA (FOREIGN INVASION IN ANCIENT INDIA AND THE EFFORTS OF NATIONAL SELF-DEFENCE)

Except during the period of decline of the Indian culture, Indians at all times in their long history bravely faced the foreign invasions and drove the foreigners away. The author gives the examples of Indian resistance to Alexander the Great, Seleucos, the Yavanas, Śakas, Pahlavas, Kusāṇas and the Hūṇas. He says that inspite of political disintegration the Indians successfully resisted the Muslim invaders for many centuries.

—*VJ* Vol. XVI No. 1, March 1967, pp. 19–24

Banerji, A.K.

ĀBU THROUGH THE AGES

From ancient literature, it appears that the mountains around Ābu had a volcanic origin. This is borne out by the story of Uttaṅka and Takṣaka in the *Skanda Purāṇa*.

A subsequent story relates the rescue of Vasiṣṭha's cow, Nandinī, from the abysmal depth of a chasm by Sarasvatī who filled the chasm with water so that the cow could swim up. Then, a Nāga named Arbuda carried Nandivardhana, the son of Himālaya, on his back, who filled up the cavity. Being pleased with Arbuda, Vasiṣṭha named the mountain Arbudācala. This legend indicates an improvement in the relations between the Aryans and the Nāgas. Arbuda was thus a great centre of Nāga civilization from the earliest times right up to the 7th century B.C.

From the *Mahābhārata* it is evident that a period of bitter struggle followed between the Pāṇḍavas and the Nāgas. Parīkṣit apprehended great danger from the Nāgas and, in spite of heavy security arrangements built around him, he was assassinated by a Nāga named Takṣaka. Janamejaya, the son of Parīkṣit, waged a relentless war and exterminated the Nāgas. Those, who escaped, took shelter in the Arbuda mountain, their home-land.

The *Mahābhārata* refers to Vasiṣṭha's *āśrama* at Arbuda. The Vasiṣṭha-*āśrama* at Gaumukha, about three miles from the town, is situated in a picturesque setting. There is a temple containing the image of the great *ṛṣi* with Rāma and Lakṣmaṇa on either side of him. There are also images of his wife Arundhatī, the cow Nandinī and a three-headed cobra representing perhaps the deified Arbuda Nāga.

The other monuments around Ābu are the temples of Gautama and Ahalyā, Atri and Anusūyā and the *Dūdha Kuṇḍa* of Śukla.

Megasthenes refers to Ābu as Mons Capitalia, the Hill of Capital Punishment. Ptolemy's reference to Arāvallīs as the 'Hills that were rent asunder' confirms volcanic eruptions in this region. In the Bhartṛhari's Gumphā, the brother of king Vikramāditya of Ujjain is said to have practised meditation for some time. Close to this cave is the temple of Acaleśvara Mahādeva.

Of the post-Gupta temples near the Dilwara temples are one of Viṣṇu, another a Śaiva shrine, and the third of Kumārī Kanyā with whom the sage Vālmīki is said to have fallen in love, but could not marry her through the treachery of her mother.

Ābu came under the rule of the Paramāras who constructed the fortress of Acalagarh, about four miles from Ābu, in A.D. 900. This impregnable fortress passed into the hands of Rāṇā Kumbha of Mewar, who repaired and rebuilt it in the 15th century and made it his headquarters for some time. This fort played a decisive part in the Rāṇā's campaigns against the Muslim rulers of Gujarat. Close to the ruins of Kumbha's Mahal is a temple and a tank both of which are associated with the poetess-princess Mīrābāī of Chittor.

As a result of its mountain fortress, Ābu remained secure from chaos and vandalism and has produced these superb temples, memorable monuments of art and sculpture. For the minute and exquisite carving in marble, some critics, including Aldous Huxley, give Dilwara even a higher place than the Tāj at Agra.

The first Dilwara temple is of Lord Ādinātha and was constructed by Cālukyan minister, Seth Vimal Sah in A.D. 1031 and the second is of Neminātha constructed by two brothers, Seth Vastupāla and Tejpāla, the Solaṅkī ministers, in A.D. 1231.

The author then deals with the history of Ābu during the Mughal and British periods.

—*PB* Vol. LXXI No. 3, March 1966, pp. 123–30

Bansal, Somdatt

HARIYĀṆĀ NĀMAKARAṆA (THE NAMING OF HARIYĀṆĀ)

The problem of the origin of the name *Hariyāṇā* is a matter of keen controversy amongst scholars. The earliest reference to this name occurs in the Bohad (Rohtak) Stone Inscription dated in V.S. 1337 where the name occurs as *Hariyānaka*. The next dated record is the Delhi Red Fort Inscription dated in V.S. 1385 which refers to the region of 'Hariyāṇā' and the famous city of 'Ḍhillikā' (Delhi) built by the Tomaras within its territorial jurisdiction. The Settlement Report of Hissar district traces the origin of the name to three mythological stories, prevalent amongst masses. Paraśurāma, the *avatāra* of Hari, is said to have killed the Kṣatriyas twenty-one times in this region and hence the name Hariyāṇā. The second story informs us that king Hariścandra caused this area to be settled and hence the region was named after him. The third story holds that the famous forest wood named Hariyābana used to grow here and hence the region was named after the forests of this wood. Another mythology traces the name to Śrī Kṛṣṇa who stayed here for sometime. Ācārya Bhagavāna Deva believes that the name has been derived from 'Hara' (Śiva) whose followers were predominent once in this region. N.C. Sharma believes that the name *Hariyāṇā* is a corrupt form of 'Āryāṇaka'. V.S Agrawal was of opinion that 'Ābhīrāyaṇa' (the home of the Ābhīras) was the original form of the name. Some other scholars trace the name of the region to original 'Haribāṇaka' or 'Bahudhānyaka'.

—*Sap*. Vol. XIII No. 10, October 1966, pp. 72–77

Bhattacharya, Sibesh Chandra

TOYNBEE ON ANCIENT INDIA

The paper is divided into three parts. The first part seeks to give an outline of Toynbee's theory of history. His observations on ancient Indian history are collected in Part II. India, according to him, gave birth to two civilizations, the Indic and the Hindu, the latter succeeding the former. The history of the Indic civilization begins with the Aryan invasion. It had absolutely no connection with the earlier Indus Valley culture which was a colonial variation of the culture that flowered in the basin of the Tigris and the Euphrates, the Punjab and Sindh being a part of the Sumeric universal state—the Empire of Sumer and Akkad. It was in the wake of invading the effete Sumeric universal state that the Aryans reached India and laid the foundation of Indic civilization. The original centre of the Indic society was the Indus and the Upper Ganges valleys, the earliest habitat of the Aryans in India. From this area it spread over the whole subcontinent. The Vedas and the Epics, the *Rāmāyaṇa* and the *Mahābhārata* represent the early Indic society giving us an insight into its nature. Vedic society was a 'heroic society' produced by transfrontier barbarians. War being the all-absorbing occupation of a heroic society, the religion it produces is also of a heroic character. Thus the Vedic pantheon is full of fighting gods, Indra, Rudra, Maruts, Nāsatyas, *etc*. Heroic society also gives birth to epic poetry and heroic legends which are the typical products of the psychology of a warring community. The *Rāmāyaṇa* and the

Māhābhārata are the gifts of the heroic phase of Indic civilization, *i.e.*, the Vedic period. The growth phase of the Indic society runs from the age of the Vedas to that of the Buddha or slightly earlier (*i.e. c.* 700 B. C.) when its decline started. Religion was the dominant characteristic or the spirit of the civilization which found a progressive articulation through the manifold activities of the society during the growth phase. By *c.* 700 B.C. the society had used up its creative vitality and set on its downward course as indicated by the pessimistic attitude towards life displayed by the Buddha and Mahāvīra, the degeneration of the institution of caste into a social enormity and a series of destructive wars among the *mahājanapadas.* Through the regular stages of break-down and disintegration the Indic society now proceeded towards its dissolution. During its downward course it exhibited most of the characteristics of a disintegrating society; schism in the body politic, schism in the soul, the establishment of a universal state by the dominant minority—the Maurya and Gupta Empires—, the pressure of the external proletariats—the Greeks, Śakas, Kuṣāṇas, Hūṇas, *etc.*—,the social maladjustments expressing themselves through abandon and self-control, sense of drift and sense of sin, archaism and futurism, *etc.* The dissolution took place finally with the fall of the Gupta Empire in the middle of the sixth century A.D., but the seeds of a secondary civilization had already been sown through the growth of the Hindu universal church.

The third part deals with an examination of Toynbee's views. While admitting general affinity between the Indus valley and Sumerian civilizations, the analogies between them cannot be pushed into details. Our knowledge of the Vedic society answers well to Toynbee's description of it and excellently fits in his theory. Thus, it may be conceded that the Indic civilization originated with the Aryan invasion about 1500 B.C., that the Indus and the Ganges valleys formed the earliest theatre of the Aryan activities in India and that war was one of the central characteristics of the Vedic society. But there are other statements of Toynbee which cannot be supported on the extant evidence. Such is, for example, the suggestion that the Indian Epics, *Rāmāyaṇa* and *Mahābhārata*, were the products of the Vedic society. It is difficult to fix the place of the Brāhmaṇa and Upaniṣadic periods in Toynbee's scheme. Similarly, his assumption that the Indic society from the early Vedic period to the age of the Buddha was a harmonious body cannot be accepted, as during this period the caste system was growing more and more rigid. To fix *c.* 700 B. C. as the dividing line between the growth and decline phases of the Indic society appears impossible and unnecessary. From *c.* 700 B. C. the Indic society, according to Toynbee, showed the following symptoms of decay: (a) a rapid loss of individuality on account of the grafting of exotic elements through the agencies of Bactrian Greeks, Śakas and Kuṣāṇas, (b) the rise of the debased vernacular languages like Pali and Prakrits, (c) archaism as evidenced by the revival of horse-sacrifice by Puṣyamitra and

Samudragupta and the artificial revival of Sanskrit as the medium of literature, (d) the belief in fatalism as demonstrated by *karmavāda*, (e) the syncretistic tendency in religion, (f) the growing rigidity in the caste system, (g) simultaneous growth of asceticism and the exaggerated sexualism of the Tāntric practices, *etc.* The author shows that many of these points are exaggerated, not borne out by the evidence, and are due to some misunderstanding.

Despite the above disagreements, Toynbee's work is of great value, and the paper concludes with a quotation from Williams H. McNeill extolling Toynbee's approach to history.

—*JIH* Vol. XLIV Pt. 2, August 1966, pp. 367-9.

Chattopadhyaya, Sudhakar

THE PURĀṆIC ACCOUNT OF THE SĀTAVĀHANAS

Some statements of the Purāṇas about the history of the Sātavāhanas have caused serious differences of opinion among scholars, especially regarding the starting point of the dynasty. Thus, on the basis of the unanimous Purāṇic statement that Simuka (v. l. Śiśuka, Sindhuka, *etc.*), the first Āndhra-Sātavāhana king mentioned in the Purāṇas, came to power by overthrowing the last Kāṇva king Suśarman, scholars like R.G. Bhandarkar, Raychaudhuri and Sircar place the commencement of the Sātavāhana power in the first century B.C., while another group of historians including Smith, Jayaswal, K. Gopalachari, Rama Rao, *etc.*, holds that the Sātavāhanas began their rule under Simuka in the third decade of the third century B.C. and that Suśarman was overthrown not by Simuka but by one of his successors. This latter theory is based on the Purāṇic statement that the dynasty ruled for four and a half centuries as also the consideration that the end of the dynasty cannot be placed later than the first quarter of the third century A. D. It is also generally believed that the Kāṇvas ruled as an imperial power at Pāṭaliputra.

Chattopadhyaya tries to reconcile the above statements of the Purāṇas and the theories expounded by the two groups of scholars. First, he points out that after the fall of the Mauryas, Puṣyamitra Śuṅga lived at Pāṭaliputra and maintained the imperial tradition, but his successors were reduced to the status of a petty local dynasty at Vidiśā. Therefore, after Puṣyamitra the point of view of the Purāṇic writers naturally shifted from Magadha to the Vidiśā region. The Kāṇvas also ruled in that region, and when the Sātavāhana Simuka overthrew the last Kāṇva ruler, naturally his dynasty also came within the view point of the Purāṇic writers. Thus, there is no reason to think that Simuka overthrew a very powerful dynasty at Pāṭaliputra. Secondly, the *Brahmāṇḍa-purāṇa*, while concluding the account of the Kāṇvas, states, as follows : *Kaṇvāyanāstu catvāraś* *caturviṁśac ca pañca ca| Samā bhokṣyanti pṛthivīṁ punar Andhrān gamiṣyati* (*i.e.*, the four Kāṇvas will rule the earth for forty-five years; then (it) will *again* go to the Āndhras). The use of the word *punaḥ*, according to Chattopadhyaya, shows that even before the rise of Simuka, the Sātavāhanas had been in power, and that the dynasty of the Sātavāhanas rose to power again with the overthrow of the last Kāṇva king Suśarman by Simuka. Thus, there were two main phases in the history of the Sātavāhanas, *viz.*, pre-Simuka and post-Simuka. The author thinks that the longer list of thirty Āndhra-Sātavāhana kings and their rule of about four and a half centuries refers, in a confused manner, to both these phases, while the shorter list of 17, 18 or 19 kings and the period of about three centuries refers to the revival under Simuka and his successors.

The author also suggests that the exrpession *prādhānyataḥ pravakṣyāmi* met with in the *Vāyu-purāṇa* in connnction with the Āndhra-Sātatvāhanas refers not to the leading members of the dynasty but to the leading branch of the dynasty founded by Simuka.

—*JIH* Vol. XLIV Pt. 2, August 1966, pp. 359–65

Dikshit, D. P.
ĀDĀSĀ, AN ANCIENT SITE OF VIDARBHA

Ādāsā, a small village in the Sawaner tehsil of the Nagpur district, situated at a distance of about 24 miles from Nagpur, is popularly known as Adoṣakṣetra. The *Gaṇeśa-purāṇa* mentions it under this name and states that at this place Bhagavān Vāmana (Dwarf incarnation of Viṣṇu) performed penances and established a Gaṇeśa image. Although this place is regarded as specially sacred to Gaṇapati, it has a number of temples in the Hemadapanti style dedicated to various deities like Vakratuṇḍa (Gaṇeśa), Tryambakeśvara-Śiva, Bhairava, Māruti and Devī. Besides, there are a number of tanks, traditionally associated with the temples, broken images and fragments of other structures. On the basis of the *Gaṇeśa-purāṇa* evidence and the architectural style, these remains can be assigned to the period, 900-1100 A.D.

—*NUJ* Vol. XVII No. 1, October 1966, pp. 26–38

Law, B.C.
EARLY HISTORY OF SURĀṢṬRA

The author attempts a hurried survey of the evidence offered by the vast Indian literature, Brāhmaṇical, Buddhist and Jaina, for the political and cultural history of Surāṣṭra. The information scattered in the works of the classical writers like Strabo, Ptolemy and the author of the *Periplus* and in the accounts of the Chinese travellers like Yuan Chwang is also noticed. The author also utilises inscriptional and numismatic evidence.

—*JIH* Vol. XLIV Pt. 2, August 1966, pp. 339–46

Law, B. C.

WHO WERE THE ĀBHĪRAS ?

The Ābhīras were a band of simple and sturdy people, mostly cowherds and agriculturists, found largely in U.P., Bihar, Nepal and some portions of Rajputana. Opinions differ about their location. The *Mahābhārata* assigns them to the western division of India (Aparānta). The Epic evidence is supported by the author of the *Periplus of the Erythrean Sea* of the 1st century B.C. and also by the Greek geographer, Ptolemy (middle of the 2nd century A.D.) and by later epigraphic evidence. The *Viṣṇupurāṇa* supported by *Mārkaṇḍeyapurāṇa* places them in the west along with the Surāṣṭras, Śūdras, Arbudas, Kārūṣas and Mālavas. They dwelt along the Pāriyātra mountains. The Śūdras referred to were most probably identical with the Sodrai or Sogdoi of the Greek historians of the time of Alexander. Patañjali's *Mahābhāṣya* of the 2nd century B.C. is perhaps the earliest authority to introduce the Ābhīras into Indian history. The Bactrian Greeks overpowered the Ābhīras by the middle of the 2nd century B.C. Indo-Scythia, which included Aberia or Abiria, was occupied by the Bactrian Greeks. In Ptolemy's time, the Ābhīra country was governed by the Śaka satraps or Kṣatrapas of Western India, who seem to have held sway over the entire realm of Indo-Scythia. It has been suggested that the dynasty of Ābhīra king Īśvarasena is identical with the Traikūṭa line of Aparānta and that the establishment of the Traikūṭaka era in 248 A.D. marks the time when the Ābhīras succeeded the Sātavāhanas in the government of northern Maharashtra and the adjoining region. The Allahabad Iron Pillar inscription of Samudragupta (second quarter of the 4th century A.D. refers to the Ābhīras as one of the tribes of the west and south-west of India who paid homage to him. They had another settlement in the south or Dakṣiṇāpatha, as they are classed with the Puṇḍrakas, Keralas, Kaliṅgas, Pulindas, Āndhras, Vidarbhas, Kuntalas and others. They had a settlement in Nepal also where they had supplanted the Gopālas.

—*AP* Vol. XXXVIII No. 4, April 1967, pp. 175–77

Majumdar, A. K.

INDIA'S RESISTANCE TO MEDIAEVAL INVADERS

The paper aims at examining the views of A.L. Srivastava on India's resistance to Muslim invasion and the causes of its failure expressed in his paper 'A Survey of India's Resistance to Mediaeval Invaders from the

North-West : Causes of Eventual Hindu Defeat' published in *JIH*, Vol. XLIII, Part II, pp. 349–68.

The author first scrutinises some of Srivastava's statements. Thus, his statement that the Indian rulers did not combine together to make a concerted attempt to drive out the Ghaznavides from the Punjab is opposed to known historical facts, for a concerted Hindu attempt was made to capture Lahore in A.D. 1043, an incident narrated by several Muslim historians and corroborated by several inscriptions. Another assertion of Srivastava, *viz.*, during the period of Turkish conquest by Muiz-ud-din from 1173 to 1206 A.D. organised resistance came almost to an end, is also not quite correct, as in 1178 Muiz-ud-din suffered a disastrous defeat at the hands of the Caulukya ruler of Gujarat which compelled him to change his plans altogether. Further, Rājasiṁha defied Turkish invaders, and the kings of Orissa fought on equal terms with the Turkish Sultans of Bengal.

Next, the author examines the causes of eventual Hindu defeat put forward by Srivastava. The view that the wide-spread demoralisation and panic caused by the defeat of great Hindu kings and an erronuous belief in the invincibility of the Turkish hordes was a probable cause of the eventual collapse of Hindu resistance is not tenable, firstly because not all the Hindu kings were defeated by the Turks, and secondly the six verses from the *Mahābhārata* (Śānti, 67. 6-11) which, according to Srivastava, advocate the surrender to a powerful enemy should not be studied torn out of context. Moreover, a reference to the critical edition of the *Mahābhārata* does not support the meaning attributed to the verses by Srivastava. It is not correct that the *Mahābhārata* was in any way responsible for the lowering of the morale of the Hindus; on the contrary, it sustained the morale of the fighting class. Srivastava's view that the works like Dāmodaragupta's *Kuṭṭanīmata*, Kṣemendra's *Kalāvilāsa*, *Narmamālā*, *Samayamātṛkā*, *Deśopadeśa* and Somadeva's *Kathāsaritsāgara* show the depth to which the Hindus of the 10th and 11th centuries had fallen also needs modification. Firstly, Dāmodaragupta lived in the 8th century A.D. and wrote his work to warn the people against the vices of the prostitutes. Secondly, the depiction of the worst side of the society in the writings of Kṣemendra and Somadeva does not warrant the condemnation of the society any more than Dickens' *Oliver Twist*. Thirdly, all these three authors were Kashmirians, though Kashmir was never conquered by the Turks. As regards Srivastava's suggestion about the demoralising affect of erotic sculptures at Khajuraho, Purī and Koṇārka, it has been pointed out that two of these temples, Purī and Koṇārka, are situated in Orissa, while, in spite of their debilitating influence, Orissa maintained her independence against Turko-Afghan onslaughts practically till about 1580 A.D. Another assumption of Srivastava, namely, after the fall of the Mauryas there was no such thing as the defence of the Indian people overlooks the Gupta empire and the part played by Skandagupta in repulsing the Hūṇas. The examples of the Pratīhāras and the Guhilas in the past and of the Peshawas in recent times show the untenability of Srivastava's suggestion that the Brāhmaṇical revival and the usurpation of throne by Brāhmaṇa ministers was one of the causes of the downfall of the Hindus. Moreover, if the defeat of the Hindus of the North-West and West by Sultan Mahmud is attributed to social conditions, it will be difficult to determine the forces that enabled the Colas to find an overseas empire during the same period, for the social conditions in the North and South were the same.

Finally, Majumdar concludes that the mistakes of policy and strategy and those of detail in the course of fighting were the determining cause of the reverses suffered by the Hindus.

—*JIH* Vol. XLIV Pt. 2, August 1966, pp. 475–82

Mathur, J.C.

HISTORICAL CULTURAL HERITAGE

Of all the cultural regions in India, perhaps none else has a name so significant as Bihar. The name Bihar was given to the region after the depredations caused by Bakhtyar Khalji's invasion, who came upon a large number of *vihāras*, the magnificent educational centres at Odantpuri. Though the name is only six centuries old, the history and heritage of the region extend over 26 centuries.

Whenever trouble occurred in the plains of north Bihar, artists, scholars, craftsmen and often their patrons took refuge in the Nepal valley and the sheltered plateau of Tibet where traditions and culture of Bihar grew up.

Until about 500 B.C. the four regions of Bihar (Videha, Magadha, Aṅga and Āṭavika) existed as separate entities. The early movements of the Aryans met with resistance from the non-Aryan inhabitants of the region, who, according to Pargiter, had come from overseas. But the discovery of the Harappan culture in the central parts of India raises the question as to where the Harappans went when overpowered by the Aryans. Did they go to Magadha ?

During this first phase of Bihar's history, north and south Bihar developed as separate entities. In the north, grew up the Aryan dynasties of Vaiśālī and Janaka dynasty in Mithilā. Gradually these kingdoms got transformed into small oligarchical republics of nine clans including the Licchavis, Videhas, Jñātrikas, Mallas, *etc.* In the 6th century B. C.

Mahāvīra and the Buddha spent their early life in the region of Vaiśālī and the Mallas. In the south, Jarāsandha, belonging to the dynasty, founded by Bṛhadratha, is said to have built a Cyclopean wall in Rajgir, practically encircling the valley. The north and the south grew into different patterns of republican ways, and aggresive and materialistic monolithic power, respectively, during the period between the *Mahābhārata* and the Buddha (c. 1400 and 600 B.C.)

By the time of the second phase, the two regions had already begun to draw closer to each other, and the coalescing of the two tracts continued for about 1200 years. Bihar became the nucleus of the largest and the most powerful empire. After Bimbisāra's dynasty, the Nandas took to empire-building seriously. Then came the Mauryas, Śuṅgas, Kāṇvas, Kuṣāṇas and Guptas.

The period between *c.* 600 B.C. and 600 A.D. is significant for the rest of the country in as much as (a) Bihar's empire-builders evolved and realized the concept of the basic and total unity of India, (b) Kauṭilya and others provided in their works the model for many-sided administrative machinery, (c) oligarchical republics of the north gave the model for democratic assemblies and voting, (d) intellectual centre at Pāṭiliputra attracted scholars like Pāṇini, Patañjali, Aśvaghoṣa and others, (e) Aśoka personified the ideal philosopher-king, (f) in art, introduction of stone and high polish of Maurya period, and refined art in sculpture and painting and transition from rock-cut cave shrines to the structural temple took place.

In the third phase (*c.*600 A.D. to *c.* 1750 A.D.) there is a reversion to 'fragmentational' process Politically, the southern part became more or less separated. The loss of country-wide and extensive political power was compensated by the establishment of fresh and dynamic contacts with other parts of India, the invaders bringing in their wake social and cultural influences that have moulded the cultural forms of the present-day Bihar. Beginning in the 6th century there were invasions of Maukharīs from Kanauj and Śāśāṅka from Gauḍa (Bengal). Harṣavardhana's rule brought peace and harmony to Bihar, but not prominence. After Harṣa, Bihar was overrun by Srong-btsan-sgam-po from Tibet, Yaśovarman of Kanauj and Pālas of Bengal who held sway from about 755 to about 1150 A.D. Towards the end of the period, Bihar was invaded by the Cālukyas, the Karnāṭas, the Gahaḍavālas, the Senas and finally by the Muslims under Bakhtyar Khilji (1199 A.D.).

This period of 1000 years, though confusing, is yet marked by synthesis and intensity under the impact of the exchanges with the 'home region' of the new-comers.

—*Marg* Vol. XX No. 1, December 1966, pp. 4–6

Mirashi, V.V.

IDENTIFICATION OF KING JAITUGI

A Prince of Wales Museum Stone Inscription, dated Śaka 1188 (=1266 A.D.) and possibly hailing from some place in the island of Bombay or its neighbourhood (its findspot is not known), has been published in *Epigraphia Indica*, Vol. XXVI, pp. 127 f. It records the gift of a piece of land to a Brāhmaṇa astrologer named Vaideva by king Jaitugi, who is styled *Mahārājādhirāja*, *Rāyapitāmaha Koṅkaṇacakravarti*. Three different theories have so far been proposed about the identification of king Jaitugi mentioned in this record, *viz.*, (i) he was a Śilāhāra ruler; (ii) he was a governor of Koṅkaṇa appointed by the Yādava king Mahādeva and (iii) he might have been a Yādava king.

Mirashi thinks that none of these views is tenable. In his opinion, Jaitugi was probably a ruler of Māhima, a suburb of Bombay, who exercised his authority in North Koṅkaṇa. He may have been a feudatory of the Śilāhāras, but after their overthrow, he seems to have declared his independence and assumed the same titles as his erstwhile overlords—Śilāhāras. The similarity between the draft of the present inscription and that of Śilāhāra Someśvara's inscription, dated 1181 A.D., can be explained by assuming that some of the officers of the Śilāhāras took service under king Jaitugi of Māhima.

—*NUJ* Vol. XVII No. 1, October 1966, pp. 1-4

Misra, J.S.

ALBERUNI'S STAY AND TRAVEL IN INDIA

It is generally held that Alberuni travelled and stayed in India for forty years. Criticising Elliot, Hodivala suggested that Alberuni's stay in India could not have exceeded thirteen years, *i.e.*, from 1017 to 1030 A.D. The author thinks that both these views are incorrect; and from a detailed study of the internal evidence of the *Kitab-ul-Hind* of Alberuni he arrives at the conclusion that the latter's stay in India could not have exceeded two years, *i.e.*, 1027-28 and 1028-29 A.D. The internal evidence of his work leads one to conclude that he could not have visited any locality beyond some selected places in the Punjab. His geographical descriptions of Northern India depend mostly on his study of the Purāṇas and his contact with Indian people from whom he learnt the geography of these parts. At the time of Alberuni, the Punjab was included in the Ghazanavid empire, and there seems to have prevailed an anti-Muslim atmosphere characterized by bitterness, hate and hostility due to the destruction wrought by Mahmud which must have prevented Alberuni from going beyond the borders of Mahmud's Indian possessions.

It is incorrect to regard Alberuni's whole account of India as based upon his personal observations and visits.

—*JIH* Vol. XLIV Pt. 2, August 1966, pp. 517–28

Nema, S. R.

ŚARABHAPURĪYA KINGS AND THE LOCATION OF ŚARABHAPURA

The Śarabhapurīyas, who succeeded the Śūra dynasty in South Kosala and ruled in the sixth century A.D., belonged to the Amarārya-kula. Śarabha, the founder of the dynasty, and of its capital Śarabhapura is probably the same as Śarabharāja, the maternal grandfather of Goparāja who died in a fierce fight at Eraṇ helping Bhānugupta. Śarabha and his son Narendra flourished in the later part of the fifth and early in the sixth century A D. and were probably feudatories of the Guptas. Probably the Gupta suzerain is vaguely mentioned as *Paramabhaṭṭārakapāda* in Narendra's Kurud plates. Prasannamātra, known only from the repousse coins made from thin sheet of base gold, was probably the son and successor of Narendra. He founded a city named Prasannapura on the bank of the river Niḍilā, which still remains unidentified. Prasannamātra's successor, Jayarāja or Mahājayarāja, whose predecessors were ruling in the *Pūrvarāṣṭra* (eastern part of South Kosala), probably ousted Bhīmasena II or his successor from the territory round Arang and established himself there. After a rule of about nine years, Mahājayarāja was succeeded by his son Pravarabhaṭṭāraka (Pravararāja I), as we learn from the recently discovered Mallar plates of his brother Vyāghra. No record of Pravara I himself has been discovered making it difficult to ascertain his regnal period. Pravara I was succeeded by his uncle Mānamātra, also known as Durgarāja. There is nothing to support the view of Konow and Dubreuil who identified this Mānamātra with the early Rāṣṭrakūṭa chief Mānāṅka. L.P. Pandeya's suggestion that he was the founder of the modern town of Durg is also not supported by any evidence. Mānamātra's son and successor Sudevarāja seems to have had troubles early in his reign from his chieftains whom he suppressed, thus stabilising his position. He ruled for at least ten years. Like his predecessors, he continued to rule from Śarabhapura, but made Śrīpura (mod. Sirpur, Raipur District, Madhya Pradesh) his second capital, as may be inferred from the Kauvatal plates of his 7th regnal year issued from that place. He was succeeded by his younger brother, Pravararāja II, also called Mahā-Pravararāja, the last powerful king of the Śarabhapurīya dynasty who finally shifted his capital to Śrīpura which was more centrally situated. As in the legend on the seal attached to his Thakurdia plates, he is described as having won the earth with his own arms, his succession does not appear to have been peaceful. He lost much of his territory in the west to the Somavaṁśins, while in the east he was probably dislodged by his cousin Vyāghra, the younger brother of Pravararāja I and son of Jayarāja, as may be inferred from his (Vyāghra's) Mallar plates.

Various suggestions have been offered about the location of Śarabhapura, the capital of the Śarabhapurīya rulers until Pravara II finally shifted his headquarters to Śrīpura. R.L. Mitra regarded it as the old name of Sambhalpur in Orissa. L.P. Pandeya suggested various equations, *viz.*, Sarapapur or Sarbgarh in the former Gangpur feudatory state, Sarhar and Sarbha or Sarwa near Sheonarayan in Bilaspur District. R.B. Hiralal thought it was a new name imposed on Śrīpura. D.C. Sircar and M.G. Dikshit proposed to locate it in the neighbourhood of Sirpur. Konow identified it with the present Sarabhavana, 20 miles north-west from Rajamundry in Andhra Pradesh. The present author points out that Śarabhapura must have been situated in the eastern part of South Kosala, and in view of this fact, he considers L.P. Pandeya's suggested identification with Sarabhgarh or Sarapapur more plausible than others.

—*JIH* Vol. XLIV Pt. 2, August 1966, pp. 455–73

Phadke, H.A.

WAS PRATĪHĀRA NĀGABHAṬA I YAŚOVARMAN'S CONTEMPORARY ?

The only known date for Pratīhāra Nāgabhaṭa, who defeated the Arabs is A.D. 756 (Hansoṭ Plates of Bhartṛvaḍḍha II of Bhṛgukaccha). Rāṣṭrakūṭa Dantidurga conquered Mālwā (Samangad Plates) and his Gurjara Pratīhāra contemporary was probably Nāgabhaṭa I (mentioned in Ellora Daśāvatāra Cave Inscriptions and Sañjān Plates). Nāgabhaṭa I had also established Pratīhāra power at Ujjayinī and Lāṭa long before A. D. 754 and 756, being the dates of Samangad and Hansoṭ Plates, respectively. Since the Arabs invaded western India between A. D. 724 and 738, Nāgabhaṭa must also have encountered them during the same period. If this be correct, then it must be held that Nāgabhaṭa I was a younger contemporary of Yaśovarman of Kanauj whose reign may be placed between A. D. 690 and 740.

The *Gauḍavaho* describes Yaśovarman's victory over the Pārasīkas who were no other than the Arabs who had already conquered Persia. Yaśovarman's unobstructed march through Marudeśa, the stronghold of the Gurjaras, as described in the same work, shows that the relations between the two were not unfriendly. Nay, Yaśovarman's fight with the Arabs even suggests that Nāgabhaṭa, who is also known to have defeated them, had joined him in that expedition. This would explain why instead of turning towards the Gaṅgā valley, Nāgabhaṭa established his authority over Lāṭa and Mālwā.

—*KURJ* Vol. I No. I, March 1967, pp. 10–12

Samtani, N.H.

THE BUDDHA HISTORICAL AND LEGENDARY

The writer has discussed the sources of the Buddha's biography in Sanskrit and Pāli literature. He says that it is inextricably mingled with myth and legend. He has, however, tried to present the origin and development of the Buddha legend.

—*Pra.* Vol. XII No. 1, October 1966, pp. 146–52

Sharma, Devadatta

MAHĀBHĀRATA-KĀLĪNA PANJAB (PANJAB IN THE AGE OF THE *MAHĀBHĀRATA*)

The *Mahābhārata* does not refer to the term 'Panjab' which was coined much later by the Persian invaders. The names of a number of places, rivers and tribes have, however, found place in the *Mahābhārata.*

—*Sap.* Vol. XIV No. 2, February 1967, pp. 71–75

Sharma, Ramavatara

THE DATE OF KĀLIDĀSA

The reference to Hūṇas by Kālidāsa does not appear to be historical but conventional. He cannot again be a contemporary of either Varāhamihira or of Yaśodharman.

That Kālidāsa was contemporaneous with Vikramāditya is beyond doubt. But the identification of this Vikramāditya is important.

Kālidāsa's knowledge of the Śuṅga kings, his knowledge of astronomy and of *Bṛhatkathā* stories and existence of words based on Pātañjala Grammar prove that he is posterior to the beginning of the Vikrama Era. Thus Kālidāsa seems to have flourished in the reign of Candragupta *alias* Vikramāditya (end of the 4th century A.D. or beginning of the 5th century A.D.)

Some king who ruled over both Avantī and Magadha must have patronised Kālidāsa. Indumatī does refer to the two kings with reverence.

Kālidāsa styles his heroes as *goptṛs* which is phonetically similar to the Guptas. In *Svavīryaguptā hi manoḥ prasūtiḥ* there appears to be a deliberate attempt to bring the word *gupta* in his composition. Thus Kālidāsa was contemporaneous with the *Śakāri* Vikramāditya (Candragupta).

Kālidāsa appears to have had a long life. He appears to be alive even in the reign of Kumāragupta. This again places Kālidāsa in the end of the 4th century A.D. or the beginning of the 5th century A.D.

—*Sag.* Vol. III No. 2, Saṁvat 2021, pp. 109–19

Sircar, D.C.

THE CAPITAL OF SAMATAṬA

The Ashrafur (Dacca District) copper-plate grants of king Devakhaḍga of the Khaḍga dynasty of East Bengal were issued from the royal residence of Karmānta which may have been the capital of the Khaḍgas. Because gold-covered image caused to be made by Devakhaḍga's queen Prabhāvatī, was discovered at Deulbāḍī, and the official designation Karmāntapāla occurs in the Narteśvara image inscription found at Bhārellā, N.K. Bhattasali was inclined to believe that Karmānta was the capital of Samataṭa country, and that the city stood at the site of modern Baḍ-Kāmtā, about 3 miles from Bhārellā. It is difficult to accept all these views. In the first place, the eastern half of Dacca and Mymensingh District and the greater part of the Sylhet District do not appear to have formed any part of Samataṭa. Secondly, when Khaḍgas were ruling over Dacca region in Vaṅga about the middle of the 7th cent. A.D., the Rātas were holding sway over Samataṭa, as evidenced by the recently discovered Kailān copper-plate inscription of king Śrīdhara of Samataṭa. It, therefore, seems that Khaḍga capital was somewhere in the Dacca region. Thirdly, the Kailāṇ inscription and the recently discovered Tippera copper-plate grant of Bhavadeva suggest that the capital of Samataṭa in the 7th and the following centuries was not at Karmānta, but at the city of Dāvaparvata on the river Kṣīrodā (modern Khira or Khirnai) which surrounds the southern end of the Maināmatī hills where the ancient hill fort of Devaparvata seems to have been situated. Further light has now been thrown on Devaparvata, the capital of Samataṭa during the early mediaeval period by Paśchimbhāg copper-plate grant of king Śrīcandra (*c.* 925-75 A.D.) of Candra dynasty. Verse 7 of this plate, which mentions the city of Devaparvata on the Kṣīrodā river in the Samataṭa country, describes the achievements of Trailokyacandra (*c.* 905-25 A.D.), the father of Śrīcandra.

The record offers much valuable information—(1) the conquest of Samataṭa by King Trailokyacandra, and his invasion also of Vaṅga country (v. 8), (2) the reference to Devaparvata supports the evidence of the Kailāṇ and Tippera plates and (3) shortly before the Candra invasion of Samataṭa, the city of Devaparvata seems to have been devastated by the Kambojas, probably Sanskritised form of the name of the Koch people of North Bengal whose kings must have carved out their kingdoms at the expense of the Pāla emperors, and (4) *Lalambī-vana*, mentioned in it, is, no doubt, the present Lālmāi hills near Comilla which seems to have been famous for its medicinal herbs. This shows that Bhattasali's suggestion that Rohitagiri might be a Sanskritised form of Lālmāi (*Lālmāṭī*-red earth) is wrong, and the identification of Rohitagiri with Rohtasgadh stands.

—*IMB* Vol. II No. 1, January 1967, pp. 7–9

Sircar, D.C.

A CHINESE ACCOUNT OF INDIA–732 A.D.

Recently, a Chinese account of India written by Hui Chao in 732 A.D. has come to light. Sircar examines this account at length and shows that, like some other accounts, it contains statements characterised by misunderstanding and half-truths. Thus, the statements that "According to the law of the Five Indies, from the king, the royal consort and the princes down to the chiefs and their wives, all build monasteries separately in accordance with their respective capacities and abilities," and that "each of them builds his own temple, but does not construct it jointly," for "they say, when each person has one's own meritorious virtues, what is the necessity of joint effort" are not quite correct. There are numerous instances on record of *caityas* and cave-dwellings for monks made by the inhabitants of an entire village or all the members of a family, or a guild, or a group of people. Innumerable other cases of meritorious deeds jointly performed by a group of persons and of donations made by a person for the religious merit of himself, other members of his family, teachers, *etc.*, are also known. Similarly, the statement that "whenever a monastery is built, a village and its folk are immediately offered to support the Three Precious Ones", for "merely building a monastery without making a donation of a village and its folk is not done" is a half-truth, since often rent-free plots of land were granted for the maintenance of religious establishments instead of rent-free villages and permanent endowments (*akṣaya-nīvī*) were created for their maintenance by depositing sums of money in guilds. Moreover, while creating rent-free holdings and *jāgīrs* only the obligations of the inhabitants towards the King were transferred to the donee. The lower class of tenants (*e g.*, temporary tenants) had to offer unpaid labour (*viṣṭi*) to the master. This has been misunderstood in the Chinese account as the grant of villages together with their folk. The statement that "the king, the queen and the royal consorts have their respective villages and their folk" has a reference to the King's Khās Mahāl and the *jāgīrs* or rent-free holdings in the possession of his dependents, officers and favourites. The statement that donations are made and temples built freely without seeking the permission of the King is inaccurate, for the creation of a rent-free holding out of one's own *jāgīr* was not possible without the State's permission. Moreover, while the temples ordinary tenants were not entitled to do so. Similar is the case with the statement that "in the Five Indies no human being is sold, so there are no female slaves." It reminds one of the worng statement of Megasthenes on the same subject. Lastly, the statement that "villages and their inhabitants could be donated if wanted and necessary" is only partially correct. That rent-paying villages could be granted without the King's special permission and that rent-free holdings could be created by payments made to the Government has to be admitted. But the implication that the inhabitants of the gift village served as serfs to the donees is certainly wrong, as it is only the obligations of the villagers to the King that could be transferred to the donees of royal grants. It is true that the temporary tenants had to offer free forced labour when required to the new landlord; but it is absurd to think that high class people as Brāhmaṇas, village-elders and big merchants served as serfs.

In conclusion, Sircar points out that the view of R.S. Sharma that the above Chinese account establishes a significant link between the breakdown of slavery and emergence of serfdom and that "obviously the inhabitants were bound to serve the donors as long as they lived under them and to serve the beneficiaries when they were transferred to the latter" is untenable.

—*JIH* Vol. XLIV Pt. 2, August 1966, pp. 351–57

Somani, Rama Vallabha

MĀLAVA SAṀVAT

According to tradition, this era was started by king Vikramāditya in commemoration of his victory over the Śakas. There is difference of opinion among scholars about the authenticity of this tradition. Some scholars attribute the inauguration of the era to Vikrama mentioned in the *Vetālapañcaviṁśati*, some to the munificent king of that name mentioned in Hāla's *Gāthāsaptaśatī*, and others think that Vikramāditya, the son of Gardabhilla, who is credited by Merutuṅga to have delivered Ujjayinī from the Śakas by defeating them, was the founder of the era. As the early dates of this era are designated by the name *kṛta*, the Vikrama theory is not tenable. Moreover, the Mālava tribe at the epoch of this era was settled in Tonk, Bhilwara and the northern part of the Bundi district, and had no connection with Ujjayinī. The association of Vikrama's name with this era for the first time occurs in the inscription of Caṇḍa Mahāsena of Dholpur, dated A.D. 898.

Fleet interpreted *kṛta* in the sense of *gata*, expired, but G.H. Ojha, refuting his view, opined that *krta* was the name of a year which was equally divisible by four, the name being one of the four faces of dice, times. But Ojha's view, too, cannot stand, because the *kṛta* year 282 of the Nandasā is not equally divisible by 4. According to Majumdar, *kṛta* was probably the name of some leader of the Mālavas, as such a personal name occurs in the *Mahābhārata*, *Harivaṁśa*, *Bhāgavata* and *Vāyu Purāṇas*. The epigraphical evidence, however, does not support this view. For, in the expressions *Kṛtayor dvayor varṣa-śatayoḥ* (Nandasā Inscription), *kṛte hi*-300+30+5 (Barnal *Yūpa*), *Kṛteṣu caturtha-varṣa* (Vijayagadh Inscription of Bharatpur), *etc*., the word *kṛta* cannot be taken to be a personal name. According to the present writer, it refers to the establishment of *Mālava-gaṇa* by the amalgamation of two separate but contiguous tribes, the Mālavas and the Kṣudrakas (mentioned by Kātyāyana and Patañjali) in the year 58 B.C. in Rājasthāna. The expression *Mālava-gaṇāmnāte praśaste kṛta saṁjñite* (Mandaror Inscription V.S.461) supports this view.

—*Var*. Vol. IX No. 4, October 1966, pp. 1-6

Verma, O.P.

JAITUGI, A NEW ŚILĀHĀRA KING

A fragmentary stone inscription, dated Śaka 1188 (=1266 A.D.) registers the gift of a certain land to Brāhmaṇa Vaideva in the reign of *Mahārājādhirāja Rāyapitāmaha Koṅkaṇacakravartin* Jaitugi, It mentions the names of two officials of Jaitugi also, *viz*., *Mahāsandhivigrahin* Māyināyaka and *Śrīkaraṇi* Candraprabhu, names of other officials being illegible.

H.D. Sankalia and S.C. Upadhyaya (*EI*, XXVI, 127-30) doubtfully suggested to identify king Jaitugi mentioned in this record as a Śilāhāra or Yādava king. It is true that there were two kings named Jaitugi in the Yādava dynasty ; but Jaitugi of the present record cannot be identified with any one of them, for Jaitugi I ruled fifty years before the date of the present inscription and Jaitugi II did not rule, as he predeceased his father. According to Hemādri, the Yādava king Mahādeva invaded Koṅkaṇa and defeated the last Śilāhāra ruler of North Koṅkaṇa, Someśvara. After his defeat on land, Someśvara resorted to ships, and in the naval fight that followed he was probably drowned. Altekar places this battle in 1265 A.D. Now the earliest epigraphic evidence of the Yādava annexation of North Koṅkaṇa is furnished by the Thana plates of Yādava Rāmacandra dated Śaka 1194(=1272 A.D.). Thus, there is an interval of some seven years between the defeat and death of Someśvara and the annexation of North Koṅkaṇa during which, it is suggested, king Jaitugi, who may have been a son of Someśvara or a member of the Śilāhāra family of North Koṅkaṇa, seems to have occupied the throne. Jaitugi was thus a Śilāhāra king. This explains the mention of the above-mentioned

After the end of Someśvara's rule, they may have continued under his successor Jaitugi also.

It is also suggested that the ruler of Mahima, who, according to the Puruṣottamapurī Plates, was defeated by Yādava Rāmacandra, may have been the same as the Śilāhāra Jaitugi.

—*NUJ* Vol. XVII No. 1, October 1966, pp. 5–7

VII INDIA AND THE WORLD

Abidi, A.H.H.
INDO-ARAB RELATIONS—CULTURAL OR COMMERCIAL ?

The author has observed in this article that the Indo-Arab relations, in their earliest phase, were largely commercial but, gradually, they became cultural and religious also. The writer has tried to explain as to why only the Indians went over and settled permanently in the Arabian peninsula and the Arabs did not settle in India. He has discussed in detail the five distinctly Indian groups who were settled on the coast of Arabia even before the birth of Prophet Mohammad. He says that 'Sind' and 'Hind' were considered by the ancient Arabs as two different countries. While giving an account of trade and commerce with Arab countries, he mentions some of the important items of import from India. The four chief centres of trade with India were Ubla (Basrah), Suhar, Jar (Bahrein) and Aden. Thus, the author says that many Arab tribal chiefs were said to have extended their protection to Indian traders and peaceful settlers. The writer has also made a passing reference to a close identity in religious attitudes, practices, cults and superstitions of the Arabs and Indians in the pre-Islamic times.

—*CF* Vol. VIII No. 3, April 1966, pp. 30–33

Artola, T. George
THE EARLIEST PLAYS ABOUT INDIA

Approximately one dozen plays of the middle of the 18th century presented for the first time to European audience an image of India. These plays were never works of the first order. They represent heroic tragedy, comedy, farce, sentimental drama and ballad opera. They reached a large audience and were, therefore, instrumental in developing interest in India. Dryden's *Aurangzebe* was produced at Covent Garden on April 7, 1774. The '*Widow of Malabar*' of Mariana Starks was enacted at the same place in 1790. *L' Indienne* is a one-act musical comedy divided into eleven scenes. '*L' Indiana*' of Romon de la Cruz was enacted in 1781. Another Spanish play with an Indian setting *El Naufragic feliz* of Gaspar Zamora was enacted in 1793. Two plays *Bonds without Judgement* and *Ramah Droog* were produced towards the end of the 18th century.

All these dramatists lack, most of all, first-hand knowledge of the background on which they set their plays. Their object was to give a semblance of offering something new to a fickle audience. It is unfortunate that in doing so, they have presented an inaccurate and prejudicial view of India and the Indians.

—*SRA* Vol. IV, 1962-3, 1963-4, published in 1966, pp. 50-65

Biswas, H.G.

CHARACTERISTICS OF GERMAN VIS-A-VIS SANSKRIT

Mark Twain, the American writer and tourist, has vehemently criticised the German language in his work *A Tramp Abroad* under the chapter entitled, 'The Awful German Language'. He has shown the weaknesses in the grammar of the German language, particularly in its nouns, pronouns, adjectives, genders, *etc*. The language may be difficult for the Europeans, but it is not so for the Indians, for there is much similarity in the grammar of the German language and that of Sanskrit.

—*MR* Vol. CXIX No. 5, May 1966, pp. 383–87

Chagla, M. C.

INDIA'S CULTURAL CONTACTS WITH THE ARAB WORLD-RETROSPECT AND PROSPECT

The author takes us back to 3,000 B.C. to establish the relations between India and Arabia. He tells us of trade relations, and relations in the cultural and spiritual spheres. He also deals with the 19th and 20th centuries, called the Dark Age, when India was completely under the British domination and our relations with other countries did not have the same intensity and vigour as in the years gone by.

—*CF* Vol. VIII No. 3, April 1966, pp. 6–7

Chattopadhyay, Aparna

INDIAN BRĀHMAṆAS IN GREEK ACCOUNTS

The accounts of the Greaks reveal their high respect for the Brāhmaṇa philosophers of India who lived in the wood, cared for no earthly pleasures or gain, for whom death was a release from the bondage of flesh, who cheerfully ended their earthly existence, who were subordinate to none excepting God and whose superior counsel and help were sought by the monarchs in times of calamity and distress. In this article the author has discussed five classes of Brāhmaṇas as noticed in the Greek account. That account has also been compared to Indian accounts given in a number of works like the *Mahābhārata*, Sūtras, Kauṭilya's *Arthaśāstra*, Pāṇini's *Aṣṭādhyāyī*, *Dīghanikāya* and Smṛtis, *etc*. Apart from referring to the Brāhmaṇas as soldiers, politicians, householders, priests, fortune-tellers, philosophers and caretakers of the realm, the author gives an account of Dandamins, a Brāhmaṇa forest-dweller, and the suicide of Kalanos, another forest-dweller.

—*PB* Vol. LXXII No. 2, February 1967, pp. 64–69

Chopra, P.N.

INDIA'S CULTURAL RELATIONS WITH WEST ASIA

India's cultural relations with West Asia date back to the times of the Indus Valley civilization. These relations between India and Arab countries were further strengthened during the Islamic period. Indian tribes like the Jats seemed to have settled in some parts of Arabia during this time. The author has also discussed social, religious and literary similarities between the two countries during this period. The portion of the article on Baghdad as centre of Hindu learning, particularly in the field of medicine, astronomy, mathematics, geography and music, is interesting.

—*CF* Vol. VIII No. 3, April 1966, pp. 8–14

Guenther, Herbert V.

SOME ASPECTS OF TIBETAN RELIGIOUS THOUGHT

The Rnying-ma-pas school in Tibet is still little known both as a religion and a philosophy. But because of its broader outlook, we find the largest number of philosophers in tradition. The Rnying-ma-pas, a kind of mysticism, is concerned with the unity of the phenomenal and noumenal; it avoids the ideas of an Absolute One and Absolute Many and schools of traditional idealistic and realistic thought.

A short text by Jigs-mad-gling-pa (A.D. 1729–1798) substantiates the same characteristics. The translation of the text is given and the essential points discussed therein are analysed with reference to other texts.

The Rnying-ma-pas follows up the central problem of Buddhism, which has been man himself. The goal is to exist in the most intensive way of being human. This demands the highest degree of discernment and discrimination, and it forces man to decide whether he is to be free or to be at the mercy of dark powers which he himself has released.

—*HR* Vol. VI No. 1, August 1966, pp. 70–87

Harivansh, P.K.

NEPAL : DHARMA, SANSKṚTI AURA SĀHITYA (NEPAL—ITS RELIGION, CULTURE AND LITERATURE)

The most important aspect of the religion of Nepal is the worship of Kumārī whose temple exists at Kathmandu. Other sects prevalent within the territorial jurisdiction of Nepal are Buddhist and Śaivite with their various sub-sects. Influence of Islam may also be noticed on the religious life of the Nepalese to a limited extent.

The number of dialects with their sub-divisions in Nepal is more than thirty. The source of origin of most of them may be traced either to some Tibetan dialect or Apabhraṁśa. The Newari script may be traced to Brāhmī.

—*JS* Vol. V No. 9, September 1966, pp. 37–43

Hikata, R.

ON THE SIGNIFICANCE OF BARABUḌUR EDIFICE

The religious state in Java during the 7th century is not known in detail, but the account of *The Lives of the eminent Priests under the Great Tang Dynasty who visited the Western Countries in Pursuit of Buddhism* by I-ching (635–713) shows that Buddhism as well as Hinduism must have been introduced there to some extent. The state since the 8th century A.D. is fairly clear by the prevalence of Śaivism and also by the provenance of Sanskrit inscriptions in Śaka era from different places.

Mahāyāna, especially the esoteric Buddhism, flourished remarkably in Central Java from the latter half of the 8th century to the end of the 9th. It is during these days of prosperity that the Barabuḍur edifice was built. All the temples were built there during this period, from the latter half of the 8th century to the 9th century; and the images extant therein reveal themselves beyond doubt to be of Mahāyāna esoteric origin. After the conversion of the rulers of Central Java to Śaivism in the beginning of the 10th century A.D., the Śaivite temples were re-built, although originally these were Buddhist temples.

Several excellent images of Bodhisattva, naturally of esoteric lineage, still remain in about thirty panels of the outer walls of Caṇḍī Sari. Caṇḍī Mēndut, a magnificent building, has, in the centre of its main temple, the leaning Buddha image in the *Dharmacakra-mudrā* and the two other images of Avalokiteśvara and Mañjuśrī. Caṇḍī Pawon is a small temple on the way to the Barabuḍur, with an image of Kubera Pañcika, *i.e., of Harīti*, in the outer wall, each in relief.

The Javanese esoteric Buddhism must have been the esoteric one professed in the Pallava period until about the middle of the 8th century.

The outline of the general structure of Barabuḍur edifice and its sculpture and its significance is analysed is detail in the present article.

—*JOIB* Vol. XV No. 1, September 1965, pp. 8-33

Hummel, Siegbert

LOTUSSTAB UND LOTUSSTABTRÄGER IN DER IKONOGRAPHIE DES LAMAISMUS (LOTUS-STAFF AND LOTUS-STAFFCARRIER IN THE ICONOGRĀPHY OF LAMAISM)

The topic of discussion in the article is lotus-staff and lotus-staff carrier as found in (1) one of the Lamaistic painting in the collection for ethnology in the University of Zürich, (2) on the backside of a rare bronze-vessel in private possession in Germany and (3) on another similar piece in Prague Museum. In the triad found in these articles known as mKhan-slob-chos a lotus carrying sword rising from a lake and indicated through a duck is presented. The writer interprets mKhan as corresponding to the learned Indian champion Śāntirakṣita, who came to Tibet as missionary and was essentially concerned with foundation and installation of Buddhism; he also corresponds to the lake which is understood as ocean of knowledge. Slob refers to the master Padmasambhava in the symbol of the lotus, and the third one in the triad is abbreviation of Chos-rgyal-Skt. Dharmarāja, the Tibetan master who has been considered as incarnation of divine master of wisdom and whose attribute is a sword.

On the bronze vessel, down below the drawing, is the signature of Sa-skya Mahāpaṇḍita, not only a promoter of art, but also himself a great artist (1182-1251), is found. He had made this lotus-staff and lotus-staff carrier very popular in Lamaistic iconography. Further, the family history of Sa-skya Paṇḍita is traced. The powerful hierarchies of Sa-skya were the real rulers of Tibet till they were superceded by the so called reformatory yellow caps. The nephew of Sa-skya Paṇḍita later became distinguished as the third Dalai Lama and the whole succession of Sa-skya-hierarchy is considered as an incarnation of Mañjughoṣa, a form of Mañjuśrī. The personification of Amitābha as Bodhisattva, who is considered an incarnation of Avalokiteśavara, is found in the third Dalai-Lama. A remarkable conception is concealed behind the complicated idea that one and the same figure of Holy Lamaistic pantheon can be at the same time the incarnation of different Lamaistic pantheons. The description of Mañjuśrī, the master of transcendental wisdom as Kalamañjuśrī or Simhanādamañjuśrī is given. His fierce form is Yamāntaka. Variety in Lamaistic iconography is enriched through known divinities as well as through new forms and symbols. After giving the translation of the transcription on the vessel, the description of a picture of a *yogī* with a sword in right hand and skull bowl in the left is given. According to the transcription, after realising the importance of the lotus-staff carrier, retaining the teaching and the tradition of the holy man, S.M. Paṇḍita has drawn the picture.

Hummel interprets this *yogī* as Pad-mkhar-can, *i.e.*, the lotus-staff carrier with lotus-staff. Pad-mkhar-can refers to the symbol on the inscription, which is otherwise known as mKhan-slob-chos-gsum. It is just a symbol at the same time indicating the presence of Mañjuśrī or Mañjughoṣa.

—*ASEA* Vol. XVIII-XIX, 1965, pp. 167–74

Jaini, Padmanabh S.

THE STORY OF SUDHANA AND MANOHARĀ: AN ANALYSIS OF THE TEXTS AND THE BARABUḌUR RELIEFS

No other story seems to have enjoyed such wide popularity and survived on a popular dramatic stage upto the present day in any Buddhist country as the story of Sudhana.

There are two main versions of this story, one adopted by the Mahāsāṅghika school is preserved in the *Mahāvastu* under the title *Kinnarījātaka*, and a similar version of this story is found in a Chinese collection called *Liu-tu-chi-ching*. The other, adopted by the Mūlasarvāstivāda school, is found in its *Vinaya* text called *Bhaiṣajya-vāstu*. It was translated by I-Ching and is referred to as *Ken pen chouo* by Chavannes. A Tibetan translation is also found in *Bkaḥ-hgyur* which is available in English in Schiefner's *Tibetan Tales*. This redaction was bodily adopted by the *Divyāvadāna*. Besides this, there is a Śaka version of this story.

The author has summarized the story as given in the *Mahāvastu* and *Divyāvadāna* separately, and has noticed in some detail the differences, additions and alterations in these two main versions. He has also included a plate representing the scene, at the Barabuḍur temples, of the recognition of Manoharā by the prince, which scholars have considered to be based on the *Divyāvadāna*. The reliefs do, indeed, to a large extent agree with *Divyāvadāna*, but the identification of Manoharā offers special difficulties. The scene clearly depicts the recognition of Manoharā among the seven *kinnarīs* in front of whom stands a young man with a halo. At the other end, another person with a halo is seated on a pedesta with attendants crouching under it. This seated nimbate figure was rightly identified by Foucher with king Druma. The standing nimbate figure could only be the prince.

The author considers the identification of the standing figure both by Foucher and Krom to be incorrect. According to him, the Pāli version, particularly the *Paññāsajātaka*, affords a more satisfactory explanation. The standing nimbate figure depicts neither Druma nor the Bodhisattva but Śakra who, according to *Paññāsajātaka* comes down in person. The arrival of Śakra on the scene is denoted by the standard which appears here and nowhere else among the twenty reliefs. Moreover, the *Divyāvadāna* speaks of Manoharā's recognition from among 1,000 *kinnarīs.* and the seven maidens represented in the relief exactly correspond with the *Satta-kaññāyo* of Pāli, the same number being repeated in Pāli in connection with the bathing scene of Manoharā as against 500 of the *Divyāvadāna.* There is not a single scene in all the 20 reliefs which could be shown to be at variance with the Pāli account.

Evidently, the Barabuḍur reliefs of the story are not based on the *Divyāvadāna*, but on some other unknown source which could also be the primary source of Pāli.

Despite their apocryphal nature, these two versions became very popular among the Buddhists of Burma and Siam, and were adopted for *pyos*, plays and theatrical performances composed in their own languages.

In the light of the comparisons made by him, the author thinks that the *Mahāvastu* version is the oldest, that the redaction used by Śaka occupies an intermediate position between the *Mahāvastu* and the *Divyāvadāna* versions, and that the *Divyāvadāna* is a subsequent, more developed redaction. Kṣemendra in his *Avadāna-kalpalatā* follows the *Divyāvadāna* in the main, but appears to have had access to source materials connected with the Śaka redaction.

—*BSOAS* Vol. XXIX Pt. 3, 1966, pp. 533-58

Krishna Kant

SANSKRIT TATHĀ VEDON KĪ VIDEŚON MEN DHVANI (REVERBERATION OF SANSKRIT AND THE VEDAS IN THE FOREIGN COUNTRIES)

Study of the Sanskrit literature, particularly the Vedas, started in the foreign countries as early as the 17th century. The first Western scholar to study the Sanskrit literature was Abraham Rouger, a Portuguese who edited for the first time the *sūktis* of Bhartṛhari in 1651 A.D. Then Charles Wilkins translated the *Gītā*, *Hitopadeśa* and parts of the *Mahābhārata*. Warren Hastings got the work *Vivādārṇavasetu* to be written by some Paṇḍits. It was subsequently translated into Persian and English. William Jones was the greatest Sanskrit scholar in the 18th century. In 1784, he caused to be founded the Asiatic Society which was to start the golden chapter in the study of the history of Sanskrit literature. On the basis of comparative philology, William Jones was the first to point out similarities existing between Sanskrit on the one hand and Greek, Latin, German, Celtic and Persian on the other. During his eleven years' stay in India, he translated the works of Kālidāsa and edited the *Manusmṛti.* H.T. Colebrooke was another renowned scholar to study Sanskrit literature scientifically from the Western point of view. Alexander Hamilton was the first French scholar to start the tradition of studying Sanskrit in France. Similarly, Schlegel was the first German scholar to whom the credit of starting the tradition of studying Sanskrit in Germany goes. The famous St. Petersburg Sanskrit-German dictionary was the greatest contribution of Roth. The greatest contribution of Max Müller was his edition of the Vedas.

—*Sap*. Vol. XIII No. 6, June 1966, pp. 54-58

Lokhandewala, S.T.

THE NILE AND THE GANGES

The article traces the Indo-Arab cultural, economic and political relationship right from the times of the River Valley civilisations upto modern period. The author has divided the subject-matter into two periods—the period of second Abbasid Caliph and that of Harunar-Rashid and his son Mamun. During the first period (A.H. 154) he gives the account of the embassy from Sind visiting Baghdad and of the great astronomer Manaka, the interpreter of Brahmagupta's *Siddhānta* to the Arab scholar Muhammad-Ibrahim, b-Habib al Fazri and Yaqub b-Tariq. The author has stressed that the early foundations of small Arab principalities in Sind helped in getting the Indian scholars to the Abbasid courts. During the second period, also called as the golden period, the writer says that when all the known sciences of the world were being rendered into Arabic, the interest in the Indian sciences (particularly Astronomy and Mathematics) had received much patronage. The author in this connection deals with Albiruni and his teacher Abu Nasr Mansur who continued the use of the Indian system and prepared the astronomical tables on its basis. As a results of their knowledge of Indian numerals, Indian accountants and cashiers were much in demand in the Arab world. The Indian theory of computation of *Kalpas*, which the Arabs adopted, has also been discussed by the author in this article. During the middle ages in India also, the Arab system of Astronomy and other sciences with their Greek reprint were introduced which remained in use widely till the coming of modern sciences.

—*CF* Vol. VIII No. 3, April 1966, pp. 21-24

Mahendra Kumar

INDO-ARAB CULTURAL UNITY

In this article the writer has dealt with the political, diplomatic, cultural and commercial relations which India had in ancient times with the West Asian countries. The author starts from the introduction of cotton tree from India into Assyria about 700 B.C. by Sennacherib who had a fleet built on the Persian Gulf in 695 B.C. and had sailed against the Babylonian king Merodach Baladan. He also deals with other stories based on the Jātakas and goes to prove India's trade relations and religious affinity with Babylon, Assyria and other West Asian countries during this period. In subsequent periods also these contacts continued. In the Muslim period they became deeper. Apart from astronomy and medicine, Indian literature has also left its mark in the Muslim world. Masudi admits that the *Kitab of Sindbad* originated in India and the place where the first voyage took Sindbad was Vijayanagar. Alberuni translated two books on Sāṁkhya and Yoga, besides making Sanskrit versions of Western scientific treatises.

—*CF* Vol. VIII No. 3, April 1966, pp. 25–29

Paolo Daffina

L'ITINERARIO DI HUI SHÊNG (THE ITINERARY OF SHÊNG)

The author starts his treatise *The Itinerary of Hui Shnêg* by mentioning the text n. 2086 contained in Vol. LI of Taishō, entitled "The Memory of a Monk, Hui Shnêg of northern Wei, sent to the Western countries." It is a laconic description of a famous journey from China to North-Western India, through Central Asia undertaken in the first quarter of the 6th century by a group of common people and monks, of whom atleast two have left a written description of their journey.

The author gives the translation of a recently discovered text the gist of which is as follows:

In the first year of Shen-Kuli era of Wei, it is eleventh moon and winter, the ruling empress sends Hui Sheng, the monk of Ch'ing-li-ssu (*vihāra*) and Sung Yun, native of Tun-huang, to the Western Countries to procure Sūtras. They obtain one hundred and seventy volumes: all canonical texts of True Law of Mahāyāna.

Starting from the capital, they arrive at some place probably in the area of Tibetan domination. Travelling again twenty days, they arrive in the kingdom of T'u-yu-hun and then again reach Shan-Shan Ch'eng and Ch'eh-mo Ch'ng, where they find images of the Buddha and Bodhisattvas.

Travelling further, they arrive in the kingdom of Yu-t'ien. There they find a *stūpa* constructed by the king of the country. Again, on the 29th day of 7th moon of the second year Shin-kuei (519 A.D.), they enter into the state of Chu-chu-po (region of Heden). The population lives on the mountains. Slaughter is not permitted, but one can take the

Thus travelling through a number of territories, they reach the kingdom of Wu-ch'ang (Valley of Swat). The king lives on vegetables and practices fasts and worships the Buddha. In the country there is a place where Tathāgata got his robes dried. The imprints of the Buddha are still visible on some stones.

Now they enter the State of Ch'-ien-t'o-lo (Gandhāra). It was devastated by ye-ta and now a *tegin* is posted as a king. The population of the country is all Brāhmaṇic. The king has a quarrel with Chi-pin (Kashmir) for territory. Keeping the Chinese envoys in a *vihāra*, he treats them coldly.

Travelling in the direction of sun-set, they arrive at the great river Hsin-tou (Sindhu). Proceeding further for thirteen days, they reach the city of Fo-sha-fu (Varṣapura, modern Sahbazgarhi) which has a decent aspect with enchanting graves and abundant water springs and rich soil. The manners and costumes are simple and good. The religious conduct of monks, nominated or elected to the assemblies, is sublime and rare. The stone statues found there are majestic and their surfaces are covered with gold. There are the impressions of the feet of the Buddha.

Travelling again towards sun-set for a day, they board a boat and crossing the deep water, they walk and arrive at the city of Ch'ien-to-lo, (Peshawar). There is a *stūpa of pinnacle*—all in twleve storeys—which king of the country, Chia-ni-chia, (Kaniṣka) had made two hundred years after the *nirvāṇa* of the Buddha.

Continuing again in the North-Western direction and crossing another stream they reach the kingdom of Chia-lo (Nagarahāra). There is the bone of the head of the Buddha and an inscription is said to have been written on a stone in Brāhmī characters by the Buddha himself.

At the beginning of second year of Ching-Kuang era (521 A.D.) they return to their country.

—*RDO* Vol. XXXVIII Fasc. 3, 1963, pp. 235-67

Roy, Brajdeo Prasad

IRAN AS KNOWN TO KĀLIDĀSA

The author has first of all explained as to why Kālidāsa calls the Iranians Pārasīkas. Then he says that the land route by which the armies of Raghu marched into the land of the Persians lay from Aparānta *via* are regarding the Iranian military organization and social life as known to Kālidāsa. The author concludes that Kālidāsa flourished during the early part of the 5th century A.D.

—*II* Vol. XIX No. 2, June 1966, pp. 23–28

Seshadri, M.
ROMAN CONTACTS WITH SOUTH INDIA

Out of 68 hoards of Roman coins found in India, 57 are from south of the Vindhya mountain. In April 1891, a hoard of coins was found at Yashwantpur near Bangalore, which consisted of 163 silver coins ranging in date from 21 B.C. to A.D. 51, most of them belonging to the period of Augustus and Tiberius. Recently, in 1965, a hoard of 256 silver coins of Augustus and Tiberius was found at the H.A.L. Airport of Bangalore.

The occurrence of sherds of red-and-black pottery type (3rd and 2nd centuries B.C.) and of russet-coated variety with Kaolin decoration (1st century A.D.) in association with these Roman coins indicates that there was a settlement near Bangalore Airport at least two thousand years ago, perhaps during the reign of the Sātavāhanas.

The district of Coimbatore occupied a special position. In the 1st century A.D. it produced beryls of a sea-green variety which were greatly admired in Rome where wearing of gems had become fashionable.

In the mid-first century A.D., the four political powers in South India had trade with Rome. The Ceras exported pepper in enormous quantities. The Pāṇḍyas promoted the pearl trade with the Roman empire. The Colas exported muslin and the Sātavāhanas had trading ports on the west coast.

Other articles shipped from India were carnelian, agate and ivory ; imports to India included coral and wine.

Excavation has brought to light some of the Roman settlements in South India during a century preceding and following the Christian era.

—*Arc.* Vol XIX No. 4, October 1966, pp. 244–47

Tara Chand
BUILDERS OF CIVILIZATION

The author mentions India's trade and communications with West Asia both along land and sea routes right from the fourth millennium B.C.

of worship and technical skill to the Arab countries. The author has given a number of names of Arab gods and goddesses known in India also. In the middle of the first millennium Hindu philosophers were also to be found in Western Asia. Most of the doctrines and practices of Vedānta, of unity, of spiritual journey, of realization of God through four stages of meditation, of physiological discipline, *etc.*, were adopted in the Islamic world. The author further says that the legend of Śākya Muni entered into the religious thought of Islam with remarkable results. Indians well-versed in medicine, music, military science, politics, chemistry, logic, rhetorics, ethics, astrology, astronomy and mathematics received great welcome at the court of the Abbasides. Under the patronage of the Barmak family, Baghdad became the centre of Hindu learning. The works of Brahmagupta, Āryabhaṭa and Varāhamihira were popular in Arab countries. The author has quoted the great tribute to India paid by the Arab historians like Al-Yaqubi, Mashar and others.

—*CF* Vol. VIII No. 3, April 1966, pp. 15–20

Turner, Gerard L'E.

A MAGIC MIRROR OF BUDDHIST SIGNIFICANCE

The term 'magic mirror' is used to denote a particular type of metal mirror of Chinese or Japanese origin. It has a polished front surface, while the back usually bears, in relief, a picture and Chinese characters. When sunlight is reflected from the polished surface and cast on a wall, the picture and characters are seen in the reflection. Such mirrors have been known in China from the 5th century onwards. One such mirror was recently acquired by the Museum of History of Science, Oxford, and the same has been discussed in the present paper.

—*OA* Vol. XII No. 2, Summer 1966, pp. 94–98

Yun-Hua, Jan

BUDDHIST RELATIONS BETWEEN INDIA AND SUNG CHINA

From the time of introduction of Buddhism to China until the northern Sung period (A.D. 960-1127), there were a number of Indian missionaries who went to China ; and from the other end we find streams of Buddhist pilgrims visiting India. These contacts had a strong impact on Chinese mind, culture and society of medieval period; and it had some influence on India, which has yet to be fully studied.

The purpose of the paper is (I) to discuss the value and authenticity of the rediscoveries using the materials on the new relations betweet India and China, (II) to remove the confusions relating to the Institute for the Sung court, (iv) to discuss the problems concerning the assessment of Sino-Indian Buddhist relations during Sung period, and finally (v) to compile new chronological documents on the Buddhist contacts between India and Sung China.

The rediscovered sources comprise four works : (i) *Hsiang-fu fa-pao lu* (A Catalogue of the Precious Books of Dharma, compiled during the age of Ta-chung-hsiang-fu) compiled in 1013 by Chao An-jen and by others ; (ii) *Ching-yu fa-pao lu* (A Catalogue of the Precious Books of Dharma compiled during the age of Ching-yu) of 1036 A.D., (iii) *Wen-chuang-chi*, a collection of Hsia Sung's writings (A.D. 984–1050), (iv) *Sung-hui-yao Chi-kao* (Drafts of Different Collections of the Sung Statues), edited by Hsü-Sung (A.D. 1781–1848). The above mentioned works are the authentic sources of history.

With the help of new discoveries and *Sung-Shih*, our knowledge has been enriched. According to *Sung-Shih*, the Yi-ching Yüan (Institute for Canonical translations) was a regular bureau under the department of Hung-lu Ssu (Court of Diplomatic Receptions). One of the most important achievements of this Institute was the organisational development of translation.

Previously, sketches concerning the eminent Buddhist translators of the Sung period have been brief and confused. But the new materials help to clarify certain serious mistakes existing in the field. For instance, identification of Fa-hsien (Dharmabhadra) (different from Fa-tien). The *Sung-hui-yao Chi-kao* contains certain new information about other Buddhist translators of the Sung period. One Shih-hu (Dānapāla) was a scholar who knew the writings of Sinhalese, Java, Śrīvijaya, besides Indian scripts. Similarly, according to *Hsiang-fu fa-pao lu*, Fu-hu is the Chinese name of Dharmpāla. And hence the original name of Fu-hu was Dharmapāla and not Dharmarakṣa. He was a native of Kashmir (not of Magadha as believed earlier). We also get new information about him.

—*HR* Vol. V No. 1, August 1966, pp. 24–42

Yün-hua, Jan

BUDDHIST RELATIONS BETWEEN INDIA AND SUNG CHINA

The author has given a long list of documents relating to the chronology of Buddhist contacts between India and Sung China. This he has discussed in a separate section consisting entirely of translated documents starting from 964 A.D. up to 1078 A.D. He has also given the names of the Chinese translations of Buddhist works as well as their translations. In the last three sections of the article, he gives a long list of titles of books or chapters, titles of persons or offices, and names of places and institutions. But even more important than these documents in the article is the critical assessment of the background of Buddhist relations between India and China. In this connection he deals with the relationship between Indian and Chinese monks and the Chinese Buddhist community, the academic accomplishment of Chinese pilgrims who returned to China after their pilgrimage to India and the historical perspective and influence of the new translations of Chinese Buddhists. If one counts the number of religious missions between the two countries during the last four decades of the tenth century and the first half of the eleventh century and the volume of translations done during this period, it would appear to be a most flourishing period of Buddhist contacts. But the achievements are sometimes marred by personal jealousies. The author quotes a number of instances like that of the Indian monk, Manjuśrī, who went to China in A.D. 975 and earned reputation by virtue of monastic discipline, but was ultimately the victim of the jealous attitude of his Chinese counterparts. The author says that in Sung China the work of translating more or less depended on the court rather than on the Buddhists. This marks a sharp contrast from the past. The sectarian growth of Buddhism, shift of intellectual interest, and Buddhist dependence on the government in the translation of Buddhist cannons were the main causes for the decline of Buddhism in China. Outside China the transformation of Buddhism in India with the rise of Tantrism and the general deterioration of the religion in India and Central Asia due to the spread of Islam contributed towards its decline.

—*HR* Vol. VI No. 2, November 1966, pp, 135–68

VIII LAW, POLITY AND ADMINISTRATION

Agrawal, Jagannath
PRĀCĪNA BHĀRATA MEN ĀDARŚA-RĀṢṬRA (THE IDEAL STATE IN ANCIENT INDIA)

The author quotes five passages from the *Mahābhārata* to show that all the aspects of cultural life, *viz.*, political, social, economic and others, were kept in view in defining the ideal of a state in ancient India.

—*VJ* Vol. XVI No. 1, March 1967, p. 54

Athavale, Sadashiv
VAIŚĀLĪCYĀ GAṆARĀJYĀCĪ AKHERA (THE END OF THE REPUBLIC OF VAIŚĀLĪ)

In ancient India there was a type of government different from one-man-rule. It was called *gaṇarājya*. The people could elect their own president. We hear of Yaudheyas, Ārjunāyanas, Kṣudrakas, Śākyas, Mallas and Licchavis having republican form of government. The author thinks that their fall was due to disunity and demoralisation.

—*Nav.* Vol. XX No. 5, February 1967, pp. 24–29

Bhattacharyya, Pranati
POLITY OF *MĀLAVIKĀGNIMITRAM*

According to the *Mālavikāgnimitram*, Puṣyamitra resided at Pāṭaliputra as *Senāpati* and Agnimitra ruled in Vidiśā. On the other hand, Agnimitra used the title *rājan* (Act V) even during his father's lifetime. Agnimitra and his queen were invited by Puṣyamitra to the *Aśvamedha* sacrifice which was performed to celebrate the victory of the latter's grandson Vasumitra over the Greeks. If Vasumitra be taken as not younger than 20 to 25 at the time of his victory, his father would at least be between 40 and 45 and grandfather Puṣyamitra 60-65 years of age. According to the Purāṇas, Puṣyamitra ruled for 36 years. Previous to this invitation, Yajñasena, the ruler of Vidarbha, had been defeated by Vīrasena, the commander of the Vidiśā army. Thus, this defeat as well as that of the Greeks by Vasumitra were closely connected in point of time.

It may be supposed that Agnimitra was appointed viceroy befor the Mauryas had been overthrown by his father. Perhaps Mādhavasena had been administering Vidarbha at that time. After the overthrow of the Mauryas, Yajñasena seems to have removed Mādhavasena and occupied the territory with his brother-in-law's help. The struggle between Vidarbha and Vidiśā, which soon broke out, was, in fact, a struggle between the Śuṅga power and the anti-Śuṅga Vidarbha which was independent. The policy of Vidiśā, was to subjugate Vidarbha. Mādhavasena, when proceeding to Vidiśā, was captured and imprisoned by Yajñasena in order to prevent the possibility of a consolidated attack by Vidiśā on Vidarbha.

Yajñasena was compelled to sue for peace and according to the terms of the treaty, Vidarbha was divided into two parts. the river Varadā being made the boundary between the two ; one part to be ruled by Yajñasena and the other by Agnimitra's protégé Mādhavasena. The division was supported on political and diplomatic grounds. The possible advantage was that the two rulers would be vying with each other in demonstrating their loyalty to Agnimitra who could not conclusively decide whether to rely fully on Mādhavasena's loyalty. In settling the peace terms, no reference was made to Puṣyamitra. The plan of the drama shows that Puṣyamitra was actually on the throne at Pāṭaliputra. It is, therefore, evident that the Śuṅga imperial system allowed the king's son to hold an independent territory as a sovereign and to deal with his neighbours in a manner befitting his status. Such a policy might be convenient if the son was loyal to the father. Under different conditions, the system guarantees no safeguard against disintegration.

As regards the status of Vidiśā, it appears to have been an independent state enjoying autonomy not only in internal affairs, but also with regard to its foreign policy.

The ruler was not an autocrat, but managed the state affairs in consultation with his *amātya* and council of ministers (*mantri-pariṣad*). On foreign relations, the king invited the opinion of his ministers. In Act V, the *mantri-pariṣad* was asked to give its opinion on an important occasion which was subsequently conveyed to the king and, afterwards, the council was given a further opportunity to acquaint itself with the decision taken by the king. Thus, the final step was taken only after the council of ministers had been consulted. No reference is made to the number of ministers forming the council. The king was the executive head. Without his order, the army could not march against the enemy.

Matrimonial alliances played an important part in building political relations. Thus, Yajñasena married the sister of the Maurya minister evidently to promote mutual interests. For the same reason, Mādhavasena wanted to marry his sister to Agnimitra.

Different views have been expressed about the implication of the expression *vigata-roṣa-cetasa* in the letter written by Puṣyamitra to his son Agnimitra, inviting him to the proposed horse sacrifice. The cause of this *roṣa*, 'anger' is left unexplained in the text. One view says that sending of young Vasumitra to guard the sacrificial horse without Agnimitra's knowledge was the cause of resentment. The other is that the father and the son were opposed to each other on religious grounds, the former being against Buddhism and the latter favouring it, as shown by his respect for Paṇḍita Kauśikī. But none of these views is satisfactory.

—*OH* Vol. XIV Pt. 1, January-June 1966, pp. 35–43

Bhatti, Devadatt

HAMĀRĪ PRĀCĪNA RĀJANĪTI KĀ MŪLAMANTRA—*DAṆḌA* (*DAṆḌA*—THE BASIS OF OUR ANCIENT POLITY)

The meaning of the term *daṇḍa* is quite extensive. It includes all that may be done for the performance and protection of *dharma*, *ācāra*, discipline, character and duties. The Śāntiparva of the *Mahābhārata* says that *daṇḍa* is Brahmā, *daṇḍa* is Viṣṇu and *daṇḍa* itself is Śiva. The whole world, according to it, will be under darkness if *daṇḍa* does not prevail.

—*Sap*. Vol. XIII No. 6, June 1966, pp. 15–18

Derrett, J. Duncan M.

A JURIST AND HIS SOURCES: MEDHĀTITHI'S USE OF BHĀRUCI

Medhātithi, the author of the commentary on the *Manusmṛti*, lived in Northern India about 825-900 A.D. He regarded Manu as a code in himself. Medhātithi's dependence on Manu is quite patent. Medhātithi copies Bhāruci word for word. He follows Bhāruchi in intent but not in words. The author then adduces the evidence of the passages of Bhāruci and Medhātithi and compares them.

—*Br.V* Vol. XXX Pts. 1–4, 1966, pp. 1–22

Deshpande, N.A.

THE DUTIES OF A KING ACCORDING TO THE *RĀMĀYAṆA*

There are a number of places in the *Rāmāyaṇa* where the merits and defects of a king are enumerated. Self-control, tranquillity, forgiveness, piety, composure, integrity, valour, punishing the criminal, *etc*., constitute his virtues.

Kirthisinghe, Buddhadasa P.

THE BUDDHA AND DEMOCRATIC PRINCIPLES

The following essential conditions of democratic society were for the first time realized in the ancient Buddhist civilization in Greater Asia, particularly in the Aśokan period: (1) a productive economy to surmount poverty, (2) a progressive society with security and opportunity for all, (3) a literate society with universal education, (4) personal liberty and self-reliance of the individual, (5) a system of ethics based on moral law and (6) a deep-rooted respect for the system of values and for progressive institutions.

The Buddha's Eight-fold Path to deliverance is intelligible and practicable for all, and thus concedes equality of all without distinctions of any sort.

In the Buddhist times, the artificial distinctions of caste and birth came to be revolted against, and even the membership of the Order of Monks was thrown open to the so-called low castes. Man was noble or ignoble not by lineage but by his deeds.

Man was to be self-reliant and to work out, through his deeds, his own way to the enlightened condition of mind and heart, and shed dependence on the mercy of a creator God.

Rhys Davids has read in the *Sigālovāda Sutta* an ethics based on social love, goodwill and morality, that is eternally applicable and conducive to human happiness. The Buddha's cult of compassion led to condemnation of animal sacrifice and slavery and establishment of hospitals for men and animals. Men lived by independence of their own faith and tolerance for other faiths.

The Buddha greatly admired the Vajjis or Licchavis and cited seven conditions by which they, as any other nation, could ensure their continued welfare and prosperity : (1) frequent meetings for consultations, (2) concord in action, (3) adherence to old injunctions and traditions, (4) respect to elders, (5) respect to women, who should never be molested, (6) reverence to places of worship within and outside the territory and (7) protection of worthy saints in the territory.

Aśoka's period is one of the most illustrious democratic periods of history. He cut across sex inequality by sending both his son and daughter to Ceylon for missionary work. Otherwise too, he treated all his subjects with equal justice admitting no class or caste privileges.

Thus, democratic thought may be said to have originated in ancient India during the spread of Buddhism. Lord Zetland, a former Viceroy of India, thinks that it is there that the rudiments of present-day parliamentary system are to be found. G.P. Malalasekera regards the spread of Buddhism without bloodshed itself a great democratic process never witnessed by any other world religion.

—*MR* Vol. CXXI No. 1, January 1967, pp. 14–16

Rai, Brajadeva Prasad
MAHĀBHĀRATA KE ĀDHĀRA PARA RĀṢṬRA-RAKṢĀ RĀJYA KĀ KARTAVYA (PROTECTION AS THE DUTY OF THE STATE, ACCORDING TO THE *MAHĀBHĀRATA*)

'Protection' is the foremost duty of the state, according to the *Mahābhārata*. It implies internal as well as external protection.

—*VJ* Vol. XVI No. 1, March 1967, pp. 72–76

Tripathi, Sivasankar
MANTRI-PARIṢAD KĪ PARAMPARĀ (THE TRADITION OF *MANTRI-PARIṢAD*)

The tradition of *Mantri-pariṣad* goes back to the times of the Vedas when the members of it were called *Ratnins*. Later, the Upaniṣads, the Epics, the *Arthaśāstra* of Kauṭilya and other literary works refer to *Mantri-pariṣad* and its members.

The Śāntiparva of the *Mahābhārata* mentions for the first time the details of the qualifications of a minister.

—*Sap*. Vol. XIII No. 10, October 1966, pp. 52–55

IX LINGUISTICS AND GRAMMAR

Balasubrahmanyam, M.D.

AN ACCENTUAL PROBLEM IN PĀṆINI AND THE VEDA APROPOS OF THE WORD *HĀYANA*

The rule of Pāṇini '*ādyudāttaśca* 3.1.3' testifies to the general principle to be observed in suffixal accentuation that a suffix is what follows, and has a high-pitched initial vowel. Accordingly, the penultimate vowel receives the acute (*udātta*) accent in *hāyana*. According to Pāṇini, the primary suffixal accentuation can be said to have the function of a paroxytone.

In the *AV* the vocable occurs only as an oxytone. In the sacrificial Vedic literature the meaning of the vocable is 'red rice'. All these textual citations treat the vocable as an oxytone, Patañjali has observed silence as regards the accentual difference between the two systems. Sāyaṇa has derived the vocable from the root *hā* with the addition of the *kṛt* suffix. Vasu in his translation marks the difference in accentuation in *hāyana*-a kind of rice-and *hāyana*-a year. Vishva Bandhu also maintains the same position.

Among the Western Pāṇinists Bohtlingk was probably the first to have observed the dissimilarity in accentual systems of Pāṇini and the *AV*. Bartholomae says that the *Avestan* vocable *zayan* can be compared with this vocable. According to Wackernagel, the paroxytone does not admit of any rule. He also thinks that the *Atharvan hāyana* is a *vṛddhi*-derivation from *hāyana*.

Roth, Bohtlingk, M. Williams, Wilson and Apte have recorded two meanings of the vocable : (i) *m*-a year and (ii) *n*-a covered palanquin. The vocable has not been registered in IA lexicology.

It is extremely refreshing to record here that Pāṇini was definitely aware of both content items which were known to the Vedic seers. But it is surprising that Pāṇini did not treat the vocable as an oxytone. According to his description, *hāyana* is a primary derivative paradigm and it is a paroxytone.

This analysis will direct a critical student to the following considerations:—

(I) According to Pāṇini's description, *hāyana* is a primary derivative stem conveying the sense of *vrīhi* and *kāla* and the vocable is a paroxytone.

(II) The vocable is not attested in the *ṚV* and the *SV* Saṁhitās. In the other Vedic texts the word is oxytonised.

—*BDCRI* Vol. XXV, 1966, pp. 43–58

Banerjee, Satya Rajan

CAṆḌĪDEVA'S *PRĀKṚTA-DĪPIKĀ*, A COMMENTARY ON KRAMADĪŚVARA'S PRAKRIT GRAMMAR—IDENTICAL WITH THE *VṚTTI* OF JUMARANANDI

The author has edited the Prakrit Grammar of Kramadīśvara, appended to his *Saṁkṣiptasāra*, with the help of five manuscripts and the printed editions of the same. In all of them he found the *sūtras* and the *vṛttis* to be identical.

There is another commentary, called *Prākṛta-dīpikā* written by Caṇḍīdevaśarmā, on the Prakrit portion of Kramadīśvara's *Saṁkṣiptasāra*. This very manuscript of Caṇḍīdevaśarmā was first utilised by Christian Lassen in his *Institutiones Linguae Pracriticae* published in 1837. A century later, the same manuscript was consulted by Luigia Nitti-Dolei. Two years later, Nicolas Delius had also utilised the same manuscript and appended the *Dhātvādeśa* portion of his Prakrit Grammar to his *Radices Pracrtical*.

By comparing and contrasting the texts of Lassen and Delius with the five manuscripts used by him, the author has found that the portions edited by Lassen and Delius are perfectly in common with the manuscripts with the exception of a few variants.

He suggests that Caṇḍīdeva wrote his commentary on the *vṛtti* of Jumaranandi with an introduction at the beginning where he was a bit elaborate, but afterwards epitomised his discussions and wrote it in a condensed form which we have at present. Secondly, it may also be surmised that when there was no commentary on the 8th *pāda*, Caṇḍīdeva wrote this commentary independently, which had been styled, in course of time, after *Rasavatī* of Jumaranandi.

—*BPSC* Vol. V Pts. 1–2, 1965, pp. 33–40

Banerji, Satyaranjan

PRAKRIT VAIYĀKARAṆON KĪ PĀŚCĀTYA ŚĀKHĀ KĀ VIHAṀGĀVALOKANA (A GLIMPSE OF THE WESTERN BRANCH OF THE PRAKRIT GRAMMARIANS)

The first grammarian of the western branch of Prakrit was Nami Sādhu. Though we have no knowledge of his work, we know of his commentary on the *Kāvyālaṁkāra* of Rudraṭa which he wrote in 1069 A.D. Hemacandra was the most prominent Prakrit grammarian to follow Nami. His famous work, entitled *Siddha-Haima-Śabdānuśāsana*, composed in 1119 A.D., contains eight chapters, each of which is divided into four *pādas*. Of the numerous commentaries written on the *Śabdānuśāsana*, the two most prominent were the *Vyutpatti-Dīpikā* of Udaya Saubhāgya Gaṇin and the one written by Narendracandra Sūri. Trivikrama was the next prominent grammarian to follow. His most prominent work entitled *Prākṛta-śabdānuśāna* contains 1036 *sūtras* divided into three chapters each of which is further sub-divided into four *pādas*. Commentaries on the work of Trivikrama were written by Siṁharāja, Lakṣmidhara, Appaya Dīkṣita, Bālasarasvatī and a number of other scholars. The commentary of Siṁharāja contains 575 *sūtras*. Lakṣmīdhara's commentary, entitled *Sadbhāṣācandrikā*, contains 994 *sūtras*. *Prākṛtamaṇidīpa* is another commentary by Appaya Dīkṣita. Śubhacandra was the next great grammarian to follow Trivikrama. His work is entitled *Śabdacintāmaṇi*. Śrutasāgara also wrote the *Audārya-cintāmaṇi* consisting of six chapters.

A comparative study of the above mentioned works indicates that all of them refer to the six Prakrit languages, *viz.*; *Mahārāṣṭī*, *Śaurasenī*, *Māgadhī*, *Paiśācī*, *Culikā-Paiśācī* and *Apabhraṁśa*. For all practical purposes, most of these grammars are similar, except the ones composed by Hemacandra and Trivikrama which contain, to some extent, original contributions.

—*Ane.* Vol. XIX Nos. 1-2, April-June 1966, pp. 175–80

Bhayani, H.C.

MIDDLE INDO-ARYAN MISCELLANY

The author refers to the MIA forms and lexical items derived from *uppitha* 'frightened'. They are 1. *phesa*, 2. *upphesa*, 3. *upphesaṇa*, 4. *nipphesa*, 5. *āhittha*, 6. *ohittha*, 7. *upittha*, 8. *hittha*, 9. *hiṭṭha* and 10. *avahittha*. The author also refers to the term *gondi*, 'a cluster of blossoms' and related words. The words for 'blossom' noted at DN 2,95 are *goccha*, *goṁṭhi*, *goṇḍi* and *goṁji*. DN 2,34 notes one more, *kuṁṭī*, in the same sense. But besides these, the author notes one more closely similar word *goṁda* used in Prakrit and Apabhraṁśa literature, but somehow not recorded by Hemacandra.

—*Vid.* Vol. IX No. 2, August 1966, pp. 1–5

Buddha Prakash

ON PĀṆINI'S *SŪTRA* IV. 3.98, *VĀSUDEVĀRJUNĀBHYĀṀ VUN*

This *sūtra* explains the formation of *Vāsudevaka* and *Arjunaka* by the addition of the suffix *vun* to *Vāsudeva* and *Arjuna*, but the following *sūtra*, *gotra-kṣatriyākhyabhyo bahulaṁ vuñ* (iv. 3.99), lays down that, to form analogous derivatives from words signifying *gotras* and the *Kṣatriyas*, the suffix *vuñ* is mostly added to them.

When *Vāsudevaka* could easily and regularly be formed through the application of IV. 3.99, the question arises why it has been tagged with *Arjunaka* for its derivation.

Candragomin and Śākaṭāyana, too, have made the same distinction in the case of *Vāsudeva* in bracketing it with *Arjuna* by prescribing the suffixes *kan* and *vuc*, respectively, for the formation of *Vāsudevaka* and *Arjunaka*, while *vuñ* for analogous forms from *gotra* and *Kṣatriya*. The author of *Jainendravyākaraṇa*, being conscious of the redundance of the procedure of deriving *Vāsudevaka* like *Arjunaka*, has confined the addition of *vun* to *Arjuna* only.

Pāṇini's commentators feel somewhat uneasy about the construction of IV. 3.98. The contravention of the rule *alpāctaram* (II.2.34) in *dvandva* compounds is legalized by Kātyāyana through his *vārtika* : *abhyarhitaṁ pūrvaṁ nipatati*, an exception to 11.2.34. Patañjali, too, finding the same difficulty, implies in his explanation that *Vāsudeva* was not a *Kṣatriya* name, but was rather the appellation of the divine being (*tatra-bhavataḥ* or *tatrabhagavataḥ*). *Kāśikākāra* expressly treats it as the name of a particular god.

Nāgeśa, too, equates *Vāsudeva* with *paramātman* or God, and emphatically denies that it means the son of *Kṣatriya* Vāsudeva.

From the above, it is clear that the commentators of Pāṇini did not regard Vāsudeva as a *Kṣatriya*. Had it been otherwise, they should have, like Hemacandra, stated that *Vāsudeva* denoted both God and a *Kṣatriya*, so that *Vāsudevaka* could be derived through both the *sūtras* under discussion.

In the light of the observations of Pāṇini's commentators, it can be held that the view that Vāsudeva was not a *Kṣatriya* was of Pāṇini himself. This fact is borne out by the *Mahābhārata* which states that the *Kṣatriya* kings, assembled at the *Rājasūya* sacrifice of Yudhiṣṭhira, led by Śiśupāla, lodged a strong protest against Vāsudeva Kṛṣṇa being honoured. Śiśupāla observed that Kṛṣṇa was neither a priest, nor a teacher, nor a King, but was a *Dāsa*, a *Gopa* or cowherd. To honour him in the presence of top-ranking *Kṣatriya* kings was to subject the latter to an insult.

From this, it follows that the Vṛṣṇi clan of the Yādava tribe, to which Krsna belonged, was not a *kṣatriya* one. This fact necessitates a review of the origin of Vaiṣṇavism or Bhāgavatism which is said to have been founded by Vāsudeva Kṛṣṇa.

The author has shown that originally the religion of Vāsudeva Kṛṣṇa was anti-Brāhmaṇical or egalitarian.

While the Vaiṣṇava movement was in full swing in western India, Buddhist and Jaina reformism was unfolding itself in the eastern regions. In course of time, all these movements came into contact with each other and freely borrowed from each other. Vaiṣṇava docrtine of *avatāra* has its counterpart in the conception of the past Buddhas. The Mahāyānist theory of the three Buddhas resembles the Vaiṣṇava and Śaiva conception of the Three Bodies of Īśvara.

With the passage of time, Vaiṣṇavism became fully assimilated into Brāhmaṇism which is evident from the Purāṇas and the epigraphic records. In this process of religious transformation, Vāsudeva Kṛṣṇa was identified with the Supreme God and his historical character was suppressed.

—*KURJ* Vol. I No. 1, March 1967, pp. 1-9

Ghoshal, S.N.

ON THE ETYMOLOGY OF THE PRAKRIT VOCABLE *PORA*

According to Pischel, the phenomenon of epenthesis in Prakrit mostly shows that the vowel *ī* occurring in a syllable has been anticipated in the preceding one, but, that, while this anticipation happens, the original vowel is invariably lost, though the suppression of this vowel is not a common phenomenon in ordinary circumstances.

For the epenthesis of the vowel *u*, Pischel has given only a single instance of *pora* from A. Mg. Prakrit. *Pora* comes from Sanskrit *parvan* which, according to Pischel's surmise, develops into *paurva* by way of epenthesis, prior to its manifestation as *pora*. Here, the vowel *u* comes not because of the same vowel *u* occurring in the following syllable, but due to the semi-vowel *v* which is also capable of calling forth an epenthetic vowel and is responsible for the origin of this *u*, which *paurva* shows in the course of its manifestation from Skt. *parvan*. But Pischel's view is not acceptable, because it assumes the development of the conjunct *rv* into *r* which is not possible in Prakrit. The conjunct *rv* can only change into *vva*.

In view of the Skt. *rv* not changing into *r*, and of the Prakrit *r* not developing into *rv*, a process for changing *parvan* into Pkt. *pora* has to be suggested which does not contradict any of the accepted principles of sound-change in Prakrit. Now Anaptyxis may be presumed to have changed *parvan* to *paruva* at the initial stage. Then by metathesis it develops into *pavura* which, by the disintegration of the medial consonant, becomes *paüra*, and finally, by the contraction of vowels, it develops into *pora*. In this way, no principle of sound change is violated.

—*VIJ* Vol. V Pt. 1, March 1967, pp. 38–41

Ghosal, S.N.

ON THE TEXT OF A *SŪTRA* IN VARARUCI'S *PRĀKṚTA-PRAKĀŚA*

E.B. Coweel in his edition of Vararuci's Prakrit grammar gives the text of the *sūtra* 4.17 as *yayī tadvargāntaḥ*. This reading has been maintained in many editions, but, according to the writer, it is defective. From a critical study of variants it becomes clear that there is sufficient proof to show that the *sūtra* could not have read *yayī tadvargāntaḥ* (or *tadvargāntyāḥ*) as accepted by the previous editors of *Prākṛta-Prakāśa* but *jhyayi tadvargāntyaḥ*.

—*VIJ* Vol. IV Pt. 2, September 1966, 173–77

Gowda, K. Kushalappa

VAḌḌĀRĀDHANEYA KELAVU VAIŚIṢṬHYA-VAILAKṢAṆYA-GAḶU (SIGNIFICANCES AND NON-SIGNIFICANCES OF *VAḌḌĀRĀDHANE*)

Vaḍḍārādhane is one of the ancient works in Kannada literature. This has been critically edited by Professor D.L. Narasimhachar of Mysore University, on the basis of a number of available manuscript. The present author has made a phonetic study of this work. He observes that Sanskrit, Prakrit and Kannada languages are blended in the making of this work. In his opinion, some of the Kannada words in the work are not directly derived from Sanskrit, but modifications through Prakrit languages. Some of the phonetic changes show the significance of Kannada language. Secondly, loan words are also found. Thirdly, free variations show a coincidence with the language of the 8th and the 10th century Kannada inscriptions. There is a marked improvement from the old language into the new one.

Apart from free variations, the author has made an extensive study of significant grammatical elements such as *nān*, *enguṁ*, *peḷguṁ*, *akkuṁ*, *etc.* and some rare words like *avaḍu-avalu-avaṭu*, *avadaṁ*, *avamodaryacarige*, *yāne-āne*, *etc.*

—*PK* Vol. XLVIII No. 2, 1966, pp. 76–92

Joshi, S.D.

PATAÑJALI'S DEFINITION OF A WORD—AN INTERPRETATION

Patañjali defines the word as that which, when uttered, bring us a knowledge of the object. In the alternative definition he says, "It is *dhvani* whose meaning is current in the popular language."

The first definition points out that a word in a grammatical system does not indicate any meaningless phonetic sequence, but it is that which is a significant unit. Here emphasis is laid on the semantic aspect of language. His words *uccarita* and *saṁpratyaya* suggest that an utterance is called *śabda* when the phonetic fact is intimately associated with the semantic fact. According to the second definition, any phonetic sequence is considered as a linguistic symbol, though it need not necessarily convey any meaning.

The first definition refers to the meaning-conveyer word and the second to the *dhvani* whose meaning is self-evident, as it is current among the masses. In fact, the meaningfulness of a word is of primary importance to a grammarian in the formation of words. The grammarian's task is also partly concerned with the sequence of phonemes which may not correspond to significant morphemes.

—*BDCRI* Vol. XXV, 1966, pp. 65–70

Kapiladeva

VAIYĀKARAṆĀNĀM SPHOṬAVĀDAḤ (THE *SPHOṬAVĀDA* OF THE VAIYĀKARAṆAS)

Patañjali and Bhartṛhari explained in detail the nature of the doctrine of *sphoṭa*. Research scholars say that Sphoṭāyana or Audumbarāyaṇa must be the originator of this doctrine. A strong background for this doctrine is found in the Vedas, the Brāhmaṇas and the Upaniṣads, the Nirukta, the *Mahābhārata* and the Purāṇas. The 'word' is declared to be one, eternal and all-pervasive in all thess books. Vyāḍi in his book called *Saṁgraha* has already introduced the background of this doctrine. The *dārśanikas* also supported this doctrine in their theory '*Śabda eva Brahma*'.

After Bhartṛhari, Maṇḍanamiśra, Bhaṭṭoji Dīkṣita, Kauṇḍabhaṭṭa, Nāgeśabhaṭṭa, Bharatamiśra, Keśavakavi and Śeṣa supported this doctrine, while, Kumārilabhaṭṭa, Jayanta Bhaṭṭa and Jaina and Śaiva philosophers opposed it.

—*VS* Vol. IV No. 1, November 1966, pp. 40–51, 68

Kausika, Jagadish Prasad

APABHRAṀŚA BHĀṢĀ KE KṢETRĪYA BHEDA : SAMASYĀ AURA SAMĀDHĀNA (REGIONAL DIFFERENCES OF APABHRAṀŚA LANGUAGE : THE PROBLEM AND THE SOLUTION)

No proper approach has so far been made to study the *Apabhraṁśa* language from the philological point of view. The method of its study that has so far been adopted is to show regional differences in the language as reflected in different works composed by scholars residing in the different regions of India. On this basis the language has been divided into Northern, Southern, Eastern and Western by Jacobi. Tagare differs from Jacobi in suggesting only three regional differences, *viz.*, Southern, Eastern and Western. Namwar Singh opposes vehemently the Southern regional difference and recognises only two, *viz.*, the Eastern and the Western. According to the author of the present paper, it is not proper even to recognise the Eastern regional difference of the language so that what is recognised as the Western *Apabhraṁśa* was prevalent throughout India. And when only one language was prevalent throughout India, it is improper, according to the author, to recognise regional differences in it and call it by the name of a particular region. In other words. we should not sub-divide the *Apabhraṁśa* literature by the place of residence of its authors.

—*NPP* Vol. LXX No. 2, Saṁvat 2020, pp. 1–13

Leumann, Manu

MERKMALE DES SANSKRIT ALS BRAHMANENSPRACHE UND ALS KUNSTSPRACHE (CHARACTERISTICS OF SANSKRIT AS BRĀHMAṆA LANGUAGE AND AS ART LANGUAGE)

The highly elevated Sanskrit of the 4th and the 5th centuries A.D. is different from the Prakrit dialects of daily speech. Like other classical languages, as Latin, Italian or Greek, it possesses certain qualities missing in dialects. However, all classical languages have at their base spoken language.

The path of the developement of Brāhmaṇa language used for theological and philosophical discussions is not traced so clearly. The *Mahābhārata* and the *Rāmāyaṇa* are considered as intermediate stages. The art language of the 4th-5th centuries is, however, in codified form of Pāṇini's grammar, developed long before 700 year.

Pāṇini has fixed the living language used by Brāhmaṇas in daily speech. Examples noted by him of differences in Eastern and Northern languages are given.

Even the grammatical rules considered by the writer as essential cannot assure complete invariability of language form. Every literary art language leaves few possibilities of expression in course of time, *e.g.*, Vedic subjunctive which is present in non Indo-Aryan languages. Colloquial languages display new possibilities of expression in internal development. The same is found in old pre-classical and classical languages.

Many Sanskrit words disclose their original form in dialects, *e.g.*, Pkt. *masiṇa*, Skt. *masṛṇa*; Pkt. *abhikkhaṇaṃ*, Skt. *abhikṣaṇam*.

In the train of Prakrit, colloquial language of Brāhmaṇas has led expansion of *-tas-*(corresponding to Latin *tus*) as new ablative ending and the dative of person gradually substituted through genitive.

Other roots appear only in literary art language tradition, most strikingly in combination of words. Special case is possessive compound with-*ta*-participle, *e.g.*, *kṛta-añjali*, *vīta-śoka*.

Because of insufficient help of lexical means, it is difficult to pursue the chronology of growth and eventual division of separate literary types. The outstanding point is the opulence of synonyms. Thus, with the richness of different words to express one and the same concept an unusual abundance of significance to isolated words. A far reaching homonimity is already observed by the famous historian al-Birūnī in the beginning of the 11th century. For examples, Sanskrit words for eye, moon, bird and elephant are given.

Dialect words can be easily recognised from their phonetical form, *e.g.*, Pkt. *Duhad*, Skt. *dvihṛd*; Pkt. *Govinda*, Skt. *Gopendra*. The conclusion drawn is that the treasure of words in Sanskrit is in many aspects thoroughly a normal language phenomenon, but in Sanskrit it has been promoted through specially favourable circumstances.

—*ASEA* Vol. XVIII–XIX, 1965, pp. 207–15

Limaye, S.K.

ON THE MEANING OF *SUKEŚĪ RATHYĀ*

After examining the views of different commentators about the meaning of *Sukeśī rathyā* or *dīrghakeśī rathyā*, generally cited as an example of Pāṇini IV. 1.54. (prescribing the optional addition of the feminine termination *ṅīṣ* to a base indicating a *svāṅga* which is a *upasarjana*, but does not have penultimate conjunct consonant), it has been suggested that the expression should be taken to refer to some part of chariot to which hair are added. In all likelihood, what is meant by *Sukeśī* or *dīrghakeśī rathyā* is a soft, long-haired or fine-haired seat of the charioteer or the owner.

—*NUJ* Vol. XVII No. 1, October 1966, pp. 18–20

Limaye, V.P.

DHYĀNAGRAHAKĀRA OR *DHYĀNAKĀRA*—A PRE-BHARTṚHARI GRAMMARIAN

In Bhartṛhari's *Vākyapadīya* with his commentary and his commentary *Dīpikā* on the *Mahābhāṣya* of Patañjali occur two quotations from *Dhyānagrahakāra* or *Dhyānakāra*, respectively. Both the terms probably refer to one and the same author whose name is not known, but whose work was called *Dhyānagraha* or *Dhyāna*. Incidentally, the identity of *Dhyānagraha* and *Dhyāna* and theiı references in Bhartṛhari's works strengthen the possibility of the Svopajña being a genuine commentary by Bhartṛhari on his own *Vākyapadīya*.

—*VIJ* Vol. IV Pt. 2, September 1966, pp. 228–29

Miller, Roy Andrew

BUDDHIST HYBRID SANSKRIT *ĀLI, KĀLI* AS GRAMMATICAL TERMS IN TIBET

The *Lun-Ston-pa rtsa-ba sum-cu-pa*=*Vyākarṇamūla-triṃśat*, the first of the two early Tibetan grammatical treatises attributed to Thon-mi Sambhoṭa, begins its description in *śloka* 1: 1-3 with the introduction of two untranslated Indic terms *aḥli* and *kaḥli*. The translation of these two terms has given rise to a number of interpretations by scholars. According to the author, the later Buddhist Hybrid Skt. *āli* and *kāli* appear in Tibetan transcription as *aḥli* "a and other vowels" and *kaḥli*, "k and other consonants."

—*HJAS* Vol. XXVI, 1966, pp. 125–47

Mallik, Madhusudan

ANAPTYXIS IN PĀLI

Anaptyxis or vowel insertion plays an important part in the formation of many Pāli words. The vowel is inserted in order to avoid a difficult combination of consonants.

Geiger (*Pāli Grammar*, 29) says that the consonant group containing *r, l, y, v*, or a nasal is separated by a *svara-bhakti* vowel.

—*VIJ* Vol. V Pt. 1, March 1967, pp. 33–37

Pandit, M.D.

PĀṆINIAN *IT*-SAMJÑĀ—A SYMBOLIC ZERO

The technical term called *it* is the most widely used technique of Pāṇini. The *it*-sounds are also called *anubandhas.*

The distinction between an *it*-zero and a non-*it* zero appears to be of minor importance superficially. The *vikaraṇas* which are not *it* are linguistic entities, while the *it*-sounds are extra-linguistic elements. The problem before the grammarian is as to how the minute and subtle differences in the formations in the language are to be explained grammatically. Pāṇini attaches these sounds to the *dhātus*, *āgamas* and *ādeśas.* Thus, these sounds are meant to serve as differentiating agents or symbols.

The *it*-sounds perform two types of functions : (1) If the terminations turn homophonous after analysis, the *it*-sounds function as differentiating agents or symbols and (2) they function invariably as operational symbols. Thus, the zero of the *it*-sounds is a differentiating as well as operational zero.

It must, however, be remembered that all sounds, which Pāṇini has used, occur as symbols and not as sounds or phonemes of the Sanskrit language.

In the field of *dhātupāṭha* we have in all 20 *it*-symbols. All these symbols, in all, give us 35 types.

There is no-*it* zero which is impotent. The total number of *pratyāhāras* formed by combining the regular phonemes of the *Maheśvara sūtras* with the 13 extra-linguistic *it*-sounds is 305, out of which only 40 sets have been used by Pāṇini in his grammar.

—*BDCRI* Vol. XXV, 1966, pp. 77–94

Raju, P.T.

INDIAN EPISTEMOLOGY AND THE WORLD AND THE INDIVIDUAL

The important features of the article are the nature of epistemology, the sources of knowledge, the validity of knowledge, the object of illusion, the philosophy of language and then the summary of the attitudes of the different epistemological perspectives. The most important portion of the article is the philosophy of language where the author has discussed in great detail the Nairukta philosophy, the Mīmāṁsā theory, the Nyāya theory, the Vedāntic theory, the Grammarian theory of language, the word and its meaning and the grammatical structure of Sanskrit which is the basis of Bhartṛhari's philosophy of language. He has also discussed the verbal knowledge and the concepts of *prāmāṇya* and *satya*.

—*PEW* Vol. XIV Nos. 3-4, October 1964, pp. 311-32

Sadhu Ram

LAKSHMAN SARŪP'S TRANSLATION OF THE *NIRUKTA* (SOME CORRECTIONS AND EMENDATIONS)

The author has suggested corrections in Sarūp's translation of the *Nirukta* and has suggested a few emendations also. *Nirukta* passages 1.4, 1 5, 1.6, 1.7, 1.9, 1.10, 1.14, 1.16, II.2, II.12 have been, according to the author, wrongly interpreted.

—*Br. V* Vol. XXX Pts. 1-4, 1966, pp. 122-29

Sharma, Virendra

KARMOPASAṀGRAHA-LAKṢAṆA-VICĀRAḤ (THOUGHTS ABOUT THE CHARACTERISTICS OF *KARMOPASAṀGRAHA*)

When a particle joins two or more independent clauses, the function is to join two or more things together and also to indicate their distinction. This function can very well be contrasted with the case of an *upamārthīya* particle, which indicates merely a mutual comparison. *Karmopasaṁgraha* is *nipāta*, *e.g.*, *ca*, *ā*, *vā*, *aha*, *ha*, *u*. This *Karmopasaṁgrahalakṣaṇārtha* has been described by Durga as an alternative explanation, as he was not satisfied with his first explanation. It has been supported by Skanda-Maheśvara.

—*VS* Vol. IV No. 1, November 1966, pp. 71-74

Sharma, V. Venkataram

PASPAŚĀŚAYA-PRAKĀŚAḤ (LIGHT ON THE CONTENTS OF PASPAŚA)

The article discusses the various topics of the *Paspaśānhika*. The first topic is the nature of the word, internal and external. The second topic is the characteristics of the word. Then there is a discussion on the nature of *sphoṭa*. Thereafter the eternal character of a word and of relation between the word and its meaning is discussed. The purpose of the *Śāstra*, the style of the *Śāstra* and fruit are dealt with at the end. The specific purpose of the *Śāstra* is the etymology of the word.

Tripathi, B.P.

√AGḤ ARTHAVIVECANĀ (DISCUSSION ABOUT THE MEANING OF √AG)

The author of the article has given a chart of the meaning of the roots *ag*, *ak*, *akh*, *aj*, *aṁk*, *aṁg*, *aṁgh* at the beginning. These are the roots which are directly or indirectly connected with the root *ag*. Out of the different meanings of the root *ag*, *kuṭilagatiḥ* alone seems to be the most frequent. The next part of the article discusses the change in the meaning of the root when preceded by *upasargas*.

—*SS* Vol. XXI No. 1, Saṁvat 2023, pp. 68–72

Vale, R.N.

NOMINAL SUFFIX—*A* IN SANSKRIT

The author tries to simplify the presentation of the suffix structure in Sanskrit by using the methods of structural linguistics, initiated by Pāṇini and developed by modern linguistics. He seeks to make a test case of the suffix-*ā* of the instrumental singular. By a careful study of instrumental forms of stems ending in vowels and consonants, one is led to observe that the infix-*n* is inserted in all stems other than the feminine and the consonantal stems (including stems ending in dipthongs).

—*BDCRI* Vol. XXV, 1966, pp. 145–47

X LITERATURE AND RHETORICS

Amar, Gopilal

PARĪKṢĀMUKHA SŪTRON AURA PARICCHEDON KĀ VIBHĀJANA : EKA SAMASYĀ (THE DIVISION OF THE SŪTRAS AND THE CHAPTERS OF *PARĪKṢĀMUKHA*—A PROBLEM)

Parīkṣāmukha of Ācārya Māṇikyanandi is the first work of Jaina logic. There are three commentaries of the work, *viz.*, *Prameyakamalamārtaṇḍa* of Ācārya Prabhācandra, *Prameyaratnamālā* of Ācārya Laghu Anantavīrya and *Prameyaratnālaṁkāra* of Paṇḍita Abhinava Cārukīrtī. Ajitasena wrote two commentaries on *Prameyaratnamālā*, *viz.*, *Nyāyamaṇidīpikā* and *Nyāyamaṇidīpikā-prakāśa*. *Parikṣāmukha* has 397 sūtras which have been arranged under six *paricchedas*. The arrangement of the sūtras and *paricehedas* in *Prameyaratnamālā* and *Prameyaratnālaṁkāra* are similar and scientific. But *Prameyakamalamārtaṇḍa* gives a different arrangement. This is because of the fact that the *lipikāra* of the original text of the work misarranged some of the pages of manuscript. The author of the present paper tries to prove his point by giving evidences.

—*Ane*. Vol. XVIII No. 2, June 1965, pp. 56–58

Amar, Gopilal

ARTHAPRAKĀŚIKĀ : *PRAMEYARATNAMĀLĀ* KĪ DVITĪYA ṬĪKĀ (*ARTHAPRAKĀŚIKĀ*, THE SECOND COMMENTARY OF *PRAMEYARATNAMĀLĀ*)

Prameyaratnamālā, a commentary on *Parīkṣāmukha*, has it self two commentaries, *viz.*, *Nyāyamaṇidīpikā* and *Arthaprakāśikā*. The author of *Arthaprakāśikā* was Paṇḍitācārya Abhinava Cārukīrti who wrote it sometime in the 18th century A.D. during his stay at Sravaṇabelagola as the head of the Jaina monastery there. This work, which is almost double the size of *Prameyaratnamālā*, is divided into six *paricchedas*. The author of the work has mainly tried to interpret the contents of the original work. The work has not so far been printed and a manuscript copy of it is available in the library of the Jaina Siddhanta Bhavan at Ara.

—*Ane*. Vol. XVIII No. 3, August 1965, pp. 98–99

Artola, George T.

HARIJĪVANAMIŚRA AND HIS SHORT SANSKRIT PLAYS

Harijīvanamiśra is a dramatist who has devoted himself to the composition of *prahasanas*. *Adbhutataraṅga*, *Prāsaṅgika*, *Ghṛtakulyāvalī*, *Palāṇḍumaṇḍana*, *Vibudhamohana* and *Sahṛdayānanda* are the six *prahasanas* written by him and found in the manuscript from in the library of the Mahārāja of Bikaner.

These *prahasanas* are a substantial contribution to the comic theatre of India. Although they do not have any great literary value, they should not be neglected in any discussion of Sanskrit dramatic literature. The *Adbhutataraṅga* is a unique three-act comedy-frace. In each act, an amazing thing occurs. The characteristics of a standard comedy-farce are found in the *Prāsaṅgika*. The *Palāṇḍumaṇḍana* is decidedly the comic masterpiece of Harijīvanamiśra. Most of the characters have names which indicate their preferences for different types of food. The *Vibudhamohana* is not strictly speaking a *prahasana*. The author demonstrates his knowledge of all *śāstras*, especially *alaṁkāraśāstra*.

—*SRA* Vol. IV, 1962–3, 1963–4, published in 1966, pp. 35–45

Ayyangar, T. K. Gopalsvami

MAHĀKAVIMĀGHASYA VAIDUṢYAM (ERUDITION OF MAHĀKAVI MĀGHA)

Māghe santi trayo guṇāḥ, says a *subhāṣita*. Like all other poets Māgha also had Kṛṣṇa as the hero of his poem. Mallinātha considers himself to be blessed for getting an opportunity to read his *sūktis*.

The article points out Māgha's erudition in *Chandaśāstra*, *Sāṁkhya-yoga-śāstras*, Mīmāṁsā, Vyākaraṇa and Vedānta.

—*VS* Vol. IV No. 1, November 1966, pp. 32–38

Bailey, H. W.

THE SUDHANA POEM OF ṚDDHIPRABHĀVA

Three manuscripts in the Śaka language of Gostana (Khotan) contain a metrical version of the Buddhist *avadāna* of Sudhana. Two of them are copies of the same text, but the third differs from them markedly in phrases, in additional verses, and in orthography. It is written in a less developed form of language.

The story of Sudhana, in brief, is as follows: Prince Sudhana is a handsome, accomplished and virtuous son of king Dana and queen Sūryaprabhā of Hastināpura. The prince rescues Manoharā, a *Kinnarī* princess, from the hands of a hunter and marries her.

At that time, two Brāhmaṇas came, one of whom becomes the priest of the king and the other, that of the prince. The prince's Brāhmaṇa begins to condemn the king's priest. The latter thinks of wreaking vengeance.

Once when the prince was out quelling a rebellion, the king had a very bad dream. His priest gave a false interpretation foreboding the king's death, and suggested a propitiatory rite in which a large number of animals were to be sacrificed and the fat of a *Kinnarī* was to be offered as *havya* (oblation). There was no other *Kinnarī* available than the princess. The priest persuaded the king to sacrifice her in order to avert the great calamity. When the *Kinnarī* princess was brought into the *Maṇḍala-vāla-grāma* (gathering of the circular sacrificial enclosure), she rose into the air and reached her father-land, leaving certain instructions with a *ṛṣi* for Sudhana, if he came in search of her.

On return from his expedition, prince Sudhana received the news with a heavy heart and set out in search of his beloved wife. After twelve years of arduous journey over mountains fighting with the *rākṣasīs* and facing several obstacles, he reached the *Kinnaradvīpa* and was secretly introduced into the palace and kept in a secret place so that no rumour got abroad. Gradually, the secret was revealed to the parents of the princess who at long last allowed Sudhana and Manoharā to live together.

Prof. Bailey has offered a translation of the work and a brief commentary in this article.

—*BSOAS* Vol. XXIX Pt. 3, 1966, pp. 506–32

Bennett, R.A.G.

STUDIES IN *LALITAVISTARA*

The *Lalitavistara*, a biographical work, recounts the circumstances as the Buddha proceeds from the Tusita heaven to his life on earth. The present paper is a brief survey of the first 15 chapters of this work.

—*MBo.* Vol. LXXIII No. 12, December 1965, pp. 292–97

Bhattachrya, Visvanath

KĀLIDĀSĪYAM NĀṬYAJAGAT (THE DRAMATIC WORLD OF KĀLIDĀSA)

Kālidāsa is an exponent of the power of love. He has delineated both the exciting and the tranquil aspects of love. All his works have sprung from the concept of Beauty and not of Devotion. His works manifest faith towards an elevated ideal and thought, but this faith is deeply ingrained in the truth of Beauty. Love, according to Kālidāsa, is superior to passion. Gradually, the various stages of love are manifested to us by the poet who at last stands firm on *Ekapatnīvrata*.

—*Sag*. Vol. V No. 1, Saṁvat 2023, pp. 5–16

Chandrakant

SANSKRIT KAVIYON KĪ ŚIVA KE PRATI VINODOKTIYĀN (SANSKRIT POETS' HUMOROUS REMARKS ON ŚIVA)

Sanskrit poets have written thousands of verses full of humour, fun and sarcasm. They have provided amusement to sensitive readers for ages. The subjects of these verses have been not only kings and emperors, preachers and physicians, but also minor deities and even Brahmā, Viṣṇu and Maheśa. They have taken liberties, particularly with Lord Śiva on account of his simple and unsophisticated nature.

In some of the verses there are interesting dialogues between the Lord and his consort, making liberal use of pun, and in some others devotees lodge affectionately with the Lord their complaints.

—*Ras*. Vol. IX No. 11, November 1966, pp. 65–70

Chaudhary, Angraj

SIMILES IN THE *SĀMMAÑÑAPHALA-SUTTA*

The writer has taken up the study of *Sāmmaññaphala-sutta* which is not only important from the point of view of religious teachings of Lord Buddha, but also important for its similes which are aesthetically gratifying, rich and suggestive and which point to spiritual wealth.

There are twenty-one similes, all told, in *Sāmmaññaphala-sutta*. The first five relate to the five hinderances, four are concerned with the four *jñānas* and the remaining thirteen explain *prajñā*, *iddhi*, *divyasota*, *divyacakku*, *etc*. The nature of similes throws a flood of light upon the mind which used them.

—*MBo*. Vol. LXXIV Nos. 9–10, September-October 1966, pp. 197–204

Derret, J.D.M.

A NEWLY DISCOVERED CONTACT BETWEEN *ARTHAŚĀSTRA* AND *DHARMAŚĀSTRA*—THE ROLE OF BHARUCIN

Ṛju-Vimala *alias* Bharucin, the long lost commentator of the *Manu-smṛti*, seems to have flourished during 700-800 A.D. A close perusal of his work, *viz. Manuśāstra-vivaraṇa*, is enough to show that he was making considerable use of Kauṭilya's *Arthaśāstra*, though it is not clear whether he used any particular commentary thereupon, and though he did not refer to that work or its author by name, and quoted from it rarely.

However, it has been evident for long that the *Manu-smṛti* combined *Arthaśāstra* material with the fundamentally *Dharmaśāstra* character of the scheme. The question, therefore, naturally arises as to whether Medhātithi copied from Kauṭilya. If he did, are his readings useful for determining the text of that very different and ill-evidenced work? The *Manuśāstra-vivaraṇa* of Bharucin throws a flood of light on this problem.

A detailed study shows that the passages which Medhātithi takes from Kauṭilya without acknowledging are not obtained from the *Arthaśāstra* direct, but from Bharucin, who is quoting with occasional adjustments from Kauṭilya. This signifies that Medhātithi did not know (since Bharucin does not refer to his own source by name) that he was reproducing the *Arthaśāstra*. Curiously enough, these passages are taken from various places in the *Arthaśāstra* and not from one or more closely linked sections. Further still, Medhātithi makes a constant and close use of Bharucin in Book VII. Yet it seems that his knowledge was probably derived from only one Ms. of Bharucin which, however, was defective. This is obvious from the deviations of Medhātithi from Bharucin. All this has been convincingly proved by a comparative study of the passages from Bharucin, Madhātithi and Kauṭilya.

—*ZDMG* Band CXV Heft 1, 1965, pp. 134–52

Deshpande, G.T.

CONTEMPORARY BACKGROUND OF *DHVANYĀLOKA*

The *Dhvanyāloka* of Ānandavardhana (9th century A.D.) is a masterly exposition of the *dhvani* concept in Indian poetics. When it is read in the light of the state of literature produced during that period, a state which we can visualise from independent sources, we can understand the background in which the author might have written this work, and then we would be in a better position to appreciate some of the remarks he makes in the course of his discussions. Such are, for example, Ānandavardhana's observations criticising the tendency of the poets to indulge in the *citra-kāvya*. The present paper attempts to show that these remarks of Ānandavardhana probably refer to the contemporary tendencies. This worst type of composition (*citra-kāvya*) got momentum at the hands of the poets and encouragement at the hands of the *ālaṅkārikas* before and during the period of Ānandavardhana. The rhetoricians Daṇḍin, Rudraṭa and Manoratha lavish praise on this type of poetry, and Śivasvāmin, a contemporary of Ānandavardhana, boasts of his skill in *citra-kāvya*. Śivasvāmin calls himself *yamaka-kavi* and *citrakāvyopadeṣṭā*. Ānandavardhana is pained to see that poetic talents of great merit are wasted on account of such indulgence in the *citra-kāvya*. He, therefore, gives a friendly advice to poets through these observations which he makes while discussing the *dhvani* concept. Studied in this context, the remarks throw a flood of light on the state of contemporary literature.

—*NUJ* Vol. XVII No. 1, October 1966, pp. 8–17

Dikshit, Vinod

KĀLIDĀSA EVAM *PRAKṚTI* (KĀLIDĀSA AND NATURE)

All the poems of Kālidāsa from the *Ṛtusaṁhāra* to the *Meghadūta* are replete with the descriptions of nature. Sometimes *Prakṛti* is taken as human and sometimes human beings are identified with it. At one place we find it as 'the determinant' (*ālambana*) of an emotion and at another as 'the excitant' (*uddīpana*) of it. It appears both in its mild and furious form, but the poet takes greater delight in depicting its former aspect.

The poet has established a perfect communion between man and nature in the fourth Act of the *Abhijñāna-Śākuntalam* for which he has been most praised and liked. Śakuntalā would not quench her own thirst before watering the plants of the penance groves. Thus, Kālidāsa's love of nature has infused life into the inanimate world and endowed animals and birds with human feelings.

—*Vina* Vol. XL No. 3, January 1967, pp. 146-47

Dvivedi, Revaprasada

KĀLIDĀSA—BHĀRATĪ—*UPAHĀRA* (THE LANGUAGE OF KĀLIDĀSA : *UPAHĀRA*)

The author traces the word *upahāra* in Kālidāsa's works and checks the meanings. He comes to the conclusion that out of the fifteen places where the word is used by Kālidāsa, at nine it is used in the sense of *prābhṛta* (a present), at four places it is used in the sense of worship, while at two places it means a 'heap of flowers' or '*ardhahāra*' (half-garland). The last usage is not found in Sanskrit lexicons and it appears that only Kālidāsa has used in that sense.

—*Sāg*. Vol. V No. 1, Saṁvat 2023, pp. 29–37

Gurumaita, Bhuvaneshwar Prasad

VARṆARATNĀKARA KĪ ŚREṆĪ KE PŪRVAVARTĪ GRANTHA (EARLIER WORKS OF THE CATEGORY OF *VARṆARATNĀKARA*)

Varṇaratnākara of Jyotirīśvara is a work related to *kāvyaśāstra*. A number of works of the category of *Varṇaratnākara* were written in earlier period. These were *Bṛhatsaṁhitā* of Varāhamihira, *Mānasollāsa* of Someśvara, the Jaina work *Aṅgavijjā*, *Kāvyamīmāṁsā* of Rājaśekhara, *Kavikaṇṭhābharaṇa* of Kṣemendra, *Kāvyakalpalatāvṛtti* of Jayamaṅgalācārya, *Kavikalpalatā* of Deveśvara and *Rājanītiratnākara* of Caṇḍeśvara Thākura. A study of them alone helps us to understand the background in which the *Varṇaratnākara* was composed.

—*NPP* Vol. LXX No. I, Saṁvat 2022, pp. 57–71

Harish

RĀULABELA KĀ KAVI: RACANĀSTHĀNA AURA VASTUVIṢAYA (THE AUTHOR OF *RĀULABELA*: THE PLACE OF ITS COMPOSITION AND ITS SUBJECT MATTER)

Mataprasad Gupta believes that Roḍa, the author of *Rāulabela*, belonged to South Kosala. The main argument of Gupta for his belief is that the work refers to the countries of Golla, Tella, Kānoḍa, Gauḍa and Oḍra which are related to South Kosala. The author of the present paper believes that the arguments of Gupta are very weak and that Roḍa belonged to no other region than West Rājasthān (Malwa) and most probably to Dhar where his work has been found inscribed on stone. He most probably belonged to the 11th century A.D. The subject matter of the work is the description of the beautiful maidens of Malwa and this throws light on the contemporary cultural conditions prevailing in that region.

—*NPP* Vol. LXX No. 2, Saṁvat 2022, pp. 29–58

Ingalls, Deniel H.H.

THE CĀṆAKYA COLLECTIONS AND NĀRĀYAṆA'S *HITOPADEŚA*

1. The Cāṇakya literature

Among the most popular secular works of Sanskrit literature are the collections of verse maxims attributed to Cāṇakya. Cāṇakya verses are proverbs of a sort. Their content is the bed-rock of common sense and wisdom, but they show a sophisticated literary style. The Cāṇakya collections contain examples of three great types of Sanskrit literature: the proverbial literature of *nīti*, the pedagogical literature of *dharma*, and the courtly literature of love and honour. The *nīti* verses were the first to be collected, but the courtly collections may have preceded or have been contemporaneous with the pedagogical versions.

2 Sternbach's CNTT

It is the text of the six versions which Sternbach has printed in the CNTT. What he has printed he claims to be 'the analytical text of the six versions.'

The author of this article thinks that the CNTT rests too heavily on printed text. In some cases, the ms. evidence is crucially defective. On the other hand, Sternbach has here given us in two volumes the major heritage of the Cāṇakya tradition, in versions always at least as good and sometimes much better than may be found in available printed texts. Finally, his apparatus of cross references is invaluable.

3. The Cāṇakya collections and the *Hitopadeśa*

On reading Sternbach's CNTT, the author was immediately struck by the number of identities between some of his texts and the *Hitopadeśa*.

Sternbach has jumped to the conclusion that the *Hitopadeśa* borrowed verses from the Cāṇakya collections. A careful analysis will show that the oldest layer of borrowing was precisely in the opposite direction.

Nārāyaṇa, (between 800 and 900 A.D.), it appears, did not lean heavily on Bhartṛhari. A somewhat less drastic redaction occurs with the *Mahābhārata* sources. The fact of the matter is that Nārāyaṇa was not much of a borrower except from the two books which he names in his introduction, the *Pañcatantra* and the *Kāmandakīya*. No doubt, he quoted occasionally from other works. He would have drawn those quotations, however, not from books but from the tip of his tongue. The presumption, furthermore, is strong that many of the *Hitopadeśa* verses are of Nārāyaṇa's own making.

—*JAOS* Vol. LXXXVI No. 1, January-March 1966, pp. 1-18

Jain, Devendrakumar

APABHRAṀŚA KE *KATHĀKĀVYA* AURA *CARITAKĀVYA* (*KATHĀKĀVYA* AND *CARITAKĀVYA* OF APABHRAṀŚA)

The tradition of *Kathākāvya* in the literary history of ancient India goes to remote past. A number of *kathākāvyas* and *caritakāvyas* were composed in *Apabhraṁśa*. Depiction of love is usually the main theme of the *Apabhraṁśa kathākāvyas*. The traditional religious atmosphere is often reflected in them. An unusual combination of courage and love is depicted in the character of the hero. The *caritakāvyas* of *Apabhraṁśa* are, however, composed in a different style. Unlike *kathākāvyas*, they depict the ideal character of heroes in the manner of the Purāṇas. At places, supernatural incidents and their exaggeration are depicted in the *caritakāvyas* as in the Purāṇas. The *Jainapraśasti-saṁgraha*, written by Paramanand Jain, supplies us a list of *Apabhraṁśa caritakāvyas*.

—*Hind.* Vol. XXVI Nos. 3-4, July-December 1965, pp. 60-71

Janki, S.S.

THE *VIKRAMORVAŚĪYA* OF KĀLIDĀSA—A STUDY OF THE POET'S SOURCES

The popularity of the love-story of Purūravas and Urvaśī is evident from its repeated occurrence in some version or other in the Vedic and post-Vedic literature. With a mythical and quasi-historical halo around its figures, the love-theme of Purūravas and Urvaśī must have become quite popular.

By the time of the epics, the love and separation of these lovers and the birth of a son had become well-known.

A number of Purāṇas recount the legend, the general trend of which is in accordance with that of the *ŚB*. Out of these, the *Padma*, *Matsya* and *Viṣṇudharmottara* narrate the story in a manner that bears some affinities with Kālidāsa's version.

The *Viṣṇudharmottara* gives the longest and the most detailed account. The agreement of this version with the second, third and fourth acts of the play is too close to be missed.

In the post-Purāṇa period, the version of the *Kathāsaritsāgara* offers some minor differences.

Kālidāsa must have been acquainted with the many versions of the story from the *Ṛgvedic* age. So far as the legend is concerned, the text of the *Padma Purāṇa* is a *verbatim* reproduction of that of the *Matsya*. It is, therefore, to the credit of Kālidāsa that he has taken the bare skeleton of the legend and adapted it to the requirements.

The *Vikramorvaśīya* offers a bettter illustration than even the *Śākuntala* for the poet's ability to weave a new wondrous web out of the patches of old material.

SPA Vol. IV 1962-3, 1963-4 published in 1966 pp. 12-34

Jani, A.N.

SOME FRESH LIGHT ON THE PERSONAL HISTORY OF ŚRĪHARṢA

There is an account of the personal history of Śrīharṣa in a manuscript of *Naiṣadhīya-caritam* different from the many anecdotes regarding the personality, scholarship and genius of the poet. The manuscript belongs to the collection of Muni Śrī Puṇyavijayaji housed in the L.D. Institute of Indology at Ahmedabad. It was copied in *saṁvat* 1767 (=1711 A.D.) by Muni Puṇyavijaya, a pupil of Bhīmavijaya, who in his turn was a pupil of Prītivijaya, the chief of the Paṇḍitas in the line of Śrī Vijayadānasūri.

The Ms. was purchased from some Yaśovijaya in *saṁvat* 1790 (=1734 A.D.) by Muni Bhāvaprabha, a pupil of Śrī Mahimaprabha of the Paurṇimīya gacca in the Ḍhaṇḍhera Pāṭaka in Patan, for *dvika rūpaka*, probably some silver coins of the time.

According to the account given there, Śrīharṣa's fathar Hīra and Udayanācārya were the court poets of king Bhoja. Once Hīra was defeated by the latter in an academic dispute and was shoe-beaten by him on the head in the presence of all people. Coming home, Hīra told his wife that he was going to die, and that she should give the *Cintāmaṇi-mantra* of the goddess Śavavāhinī to the child in ber womb. When he was five years old, she should lie down and, keeping him on her heart, make him recite the *mantra*. After that she should kill herself. So saying he ripped open his belly and died.

Māmalladevī, Hīra's wife, did as she was told. The goddess appeared and asked the boy to choose the boon. The boy replied that his mother would choose it. Through the grace of the goddess, the mother was revived and she requested the goddess to enter and dwell in the mouth of the boy. The goddess agreed and disappeared. The boy studied the six *śāstras*.

The boy was named Śrīharṣa. Later, he defeated Udayana and avenged his father's disgrace.

The account is interesting also from the linguistic point of view. It shows the influence of Gujarati idioms *praśna na āvaḍayo* and *bāndhine ūñce mukliche* in the expressions *praśno nāgataḥ* and *ūrdhvaṁ baddhā muktāsti*, respectively. Again, *adhītvā* is grammatically not correct. It should be *adhītya*. This shows that the popular Jaina Sanskrit was influenced by the local speech.

Joshi, Babu Ram

MAHĀKAVI KĀLIDĀSA KĀ ŚṚṄGĀRAVARṆANA (EROTIC SENTIMENT AS DEPICTED BY KĀLIDĀSA)

Kālidāsa possesses inexhaustible spring of human sympathy and a keen sense of discerning and enjoying beauty (*rasikatā*).

Woman is God's creation *par excellence.* She rules the world like a goddess. In the person of Śakuntalā, she appears more charming even in a rugged bark-garment. When she appears as Pārvatī, decked all over with ornaments woven from spring flowers, she is indistinguishable from an efforescent creeper come to life, and thus throws into shade even Rati.

Kālidāsa's erotic sentiment (*Śṛṅgāra*) is characterised by purity, sacrifice, devotion, penance and love.

—*Vina* Vol. XL No. 3, January 1967, pp. 130-32

Katariya, Milapchand

KṢAPAṆĀSĀRA KE KARTĀ MĀDHVACANDRA (MĀDHVACANDRA, THE AUTHOR OF *KṢAPAṆĀSĀRA*)

The author of the present paper believes that Mādhvacandra Traividyadeva, the author of *Kṣapaṇāsāra*, is the same as homonymous author of *Trilokasāra-ṭīkā* who was the disciple of Nemichandra Siddhānta Cakravartī. Also he believes that king Bhoja of the Śīlāhāra lineage referred to in the *praśasti* of the work is identical with Paramāra Bhoja of Dhārā. The date of Nemicandra Siddhānta Cakravartī is also fixed later by the author. Further, his belief is that Śaka Saṁvat 1125 referred to in *Trilokasāra* actually refers to Vikrama Saṁvat.

—*Ane.* Vol XVIII No. 2, June 1965, pp. 67-69

Kedilaya, A. Shanker

ŚABDAMAṆIDARPAṆA

The present paper is a translation of chapter II of the work *Śabdamaṇidarpaṇa*. The chapter deals with nouns and their various forms.

—*AORM* Vol. XXI Pt. 1, 1966, pp. 1-41

Khare, Krishna

ŪNVIṀŚAŚATAKASYA GĪTIKĀVYAM *SANTĀNA-GOPĀLAM* (*SANTĀNA-GOPĀLAM*—A SANSKRIT LYRIC OF THE NINETEENTH CENTURY)

A number of Sanskrit lyrics have been written in the 19th century. The present article deals with the '*Santāna-gopālam*' of Lakṣmī Rājñī.

It was composed in 1900 A.D. Religious sentiment abounds in this lyric which bristles with *bhakti*. A number of metres have been used. Figures of speech and lucid, easy language adorn 130 *ślokas* of this lyric. Use of *sargas* in a lyric appears to be the originality of the poetess.

—*Sag*. Vol. V No. 1, Saṁvat 2023, pp. 85-88

Kulshreshtha, R.B.

SVAPNAVĀSAVADATTA—A STUDY IN THE SUBCONSCIOUS

If we look at the hero of *Svapanavāsavadatta* in the light of Freudian theory, we shall find that Udayana is a victim of repressed desires. He is very much grieved and dejected at the reported death of Vāsavadattā.

Again, the very mention of Avantī evokes in him the sad memories of Vāsavadattā, bathing her chest with tears at the time of her elopement.

Bhāsa's dream in the drama is contrived with as much imagination as ingenuity.

According to the present writer, the *Samudragṛha* and the dim light in which the bed for Padmāvatī, who is suffering from headache, is spread are very significant. *Samudragṛha* literally means 'ocean-pavilion', but, metaphorically, it symbolizes the subconscious in which the mind of Udayana is submerged. The mind is compared to an iceberg of which a small portion is visible above water, but the colossal submerged part, powerful enough to destroy a huge ship, is invisible. Similarly, the submerged mind, the subconscious state, is a potent factor, powerful enough to determine even conscious tendencies. Poor illumination also represents the conscious and subconscious states of the mind. The lighted portion of the *samudragṛha* denotes the conscious, and the dark portion, the subconscious. The moment Vāsavadattā lies down, the repressed desires suddenly spring up to the conscious level of Udayana's mind. The seven short sentences addressed by the king to Vāsavadattā in his dream are nothing but pictures, thoughts, and actions, yet they function purposively, and are controlled by a unifying principle. The material of the dream is taken from the past events of Udayana's life. The first sentence *Hā Vāsavadatte* ! is the part of the lament, when the king, who had swooned on hearing the death of Vāsavadattā in fire, burst into lamentation on coming to himself. '*Kim kupitāsi ?*' '*Yady a-kupitā, kim-artham nālamkṛtāsi* ?' are a composite number of images arising from the same incident.

—*VIJ* Vol. V Pt. 1, March 1967, pp. 63–70

Manohar Shambhusingh

PṚTHVĪRĀJARĀSAU KE KUCHA ŚABDĀRTHON PARA PUNARVICĀRA (RE-THINKING OVER THE MEANINGS OF SOME OF THE WORDS OF *PṚTHVĪRĀJARĀSAU*)

The scientific edition of *Pṛthvīrājarāsau* by Mataprasad Gupta contains misinterpretations at some places. In spite of the work being scientific, the meanings of some of the words are not beyond controversy. To prove his point, the author of the present paper selects twenty-six sentences from the work and supplies different meanings of them by re-interpreting some of the words contained in them.

—*NPP* Vol. LXX No. 1, Saṁvat 2022, pp. 23–38

Mishra, Umashankar

SĀṀKHYASAMMATAṀ-RASADARŚANAM (*RASA*--PHILOSOPHY ACCORDING TO THE SĀṀKHYAS)

It appears that the *rasa-darśana* accepted by the Sāṁkhyas was in existence before Abhinavagupta. Even though Jagannātha discusses the *rasa* theory thoroughly, he is not cognisant of Sāṁkhya theory of *rasa*. Abhinavagupta, however, has discussed it as length.

(1) According to the Sāṁkhyas, *vibhāvas, etc.*, are *dalasthānīya*.

(2) The *anubhāvas* are *saṁskārasthānīya*.

(3) *Sthāyībhāva* is not an object of *antaḥkaraṇa*; rather is a product of external objects. The external *sukhoduḥkhamohātmakatva* itself creates *sukha*, *duḥkha* and *moha* in the heart of *sahṛdaya*.

—*SS* Vol. XXI No. 1, Saṁvat 2023, pp. 64–67

Nagarcha, Biharilal

AṢṬĀDAŚAŚATAKASYA PRAHASANADVAYAṂ (TWO *PRAHASANAS* OF THE EIGHTEENTH CENTURY)

Out of a number of *prahasanas* written in the 18th century the author of the article deals with two of them.

The first is the *Madanaketucarita* of Rāma Pāṇivāda born in 1707 A.D. in Malabar. This *prahasana* is a one-act play. It appears to have been enacted at the festival of Raṅganātha before the learned assembly. *Hāsya* is the chief sentiment. The language is simple and lucid. Manifestation of erudition is not the aim of the author. However, the *prahasana* is didactic in character.

The second is the *Hāsyārṇava* of Jagadiśvarabhaṭṭa. It has two acts. Visvabhaṇḍa, the priest, is the hero and Mṛgāṅkalekhā, the daughter of a harlot, is the heroine. There are seventeen minor characters. The chief sentiment is *hāsya*. However, the work is disfigured by unredeemed vulgarity of words and acts and cannot in any case be regarded as an attractive production.

—*Sag.* Vol. V No. 1, Saṁvat 2023, pp. 71–83

Nahata, Agarchand

BHŪPĀLA-CAUBĪSĪ KĪ EKA MAHATTVAPŪRṆA SACITRA PRATI (AN IMPORTANT ILLUSTRATED MANUSCRIPT OF *BHŪPĀLA-CAUBĪSĪ*)

Bhūpāla-caubīsī is an important work of the Digambara Jaina sect. The work consists of 27 *ślokas*, and a commentary upon it was written by Acalakīrti. An illustrated manuscript of the work, containing painting of the 24 Tīrthaṁkaras and a number of other Jaina saints and that of king Bhūpāla is preserved in the collection of P.C. Nahar at Calcutta. In addition to the text and the commentary of Acalakīrti, the manuscript contains the genealogical description of Jagat Seṭh in whose lineage was born Māṇakacanda whose wife Māṇakadevī caused the manuscript to be written.

—*Ane.* Vol. XVIII No. 2, June 1965, pp. 59–60

Nahata, Bhavarlal

DO TĀḌA-PATRĪYA PRATIYON KĪ AITIHĀSIKA PRAŚASTIYĀN (HISTORICAL PRAŚASTIS OF TWO PALM-LEAF MANUSCRIPTS)

Remains of two palm-leaf manuscripts were exhibited in the exhibition arranged by Bhārata Jaina Mahāmaṇḍala at Calcutta. *Praśastis* available in these leaves of the manuscripts seem to supply some historical evidences, the nature of which is difficult to determine. The first manuscript is dated in Saṁ. 1411 and a painting of goddess Ambikā is available at the end. The dated portion of the second manuscript is lost and the painting of an eighteen-armed goddess is available at the end of it. The texts of the manuscripts have been supplied in the present paper.

—*Ane.* Vol. XVII No. 2, June 1965, pp. 85–86

Naidu, S. Shankar Raju

JĪVAHACINTĀMAṆI AND *PADMĀVATA*

The Tamil Epic *Jīvahacintāmaṇi* of Jaina saint Tiruttakkattevar and the Hindi work *Padmāvata* of Malik Muhammad Jāyasī are surprisingly parallel artistic milestones in the arlier literary traditions of *Kamba*

Rāmāyaṇam and *Rāmacarita-mānasa*. The inner purpose with which both these works were written was propagation of the religions which the respective authors embraced. The *Jīvahacintāmaṇi* has in view the propagation of Jaina ideas just as the *Padmāvata* had for its motive the presentation of sūfī doctrines.

—*AORM* Vol. XXI Pt. 1, 1966, pp. 1–13

Phadke, Anatashastri

SIMILE AND ITS CAPACITY TO SUGGEST MEANING

Among the figures of speech mentioned in the works on rhetorics simile stands supreme. It is at the basis of all figures of speech. It suggests a number of meanings which on their part enhance the beauty of the thing to be described. This point is clarified by the author by illustrations.

—*Samv*. Vol. I No. 1, August 1964, pp. 41–44

Phatak, D.S.

THE PROLOGUES IN BHĀSA-PLAYS

In *Abhiṣeka* and *Ūrubhaṅga* the prologue is in the form of a dialogue between the *sūtradhāra* and *paripāśvaka*. The author is of the opinion that the latter could have been omitted.

In four dramas the prologue consists of a dialogue between the *sūtradhāra* and *naṭī*, which, in the present context, is called the *prayogātiśaya* type of *prastāvanā*. Bhāsa is very fond of this type.

In *Avimāraka* there is no closing verse in the *sthāpanā* which is found at the end of the *sthāpanā* in all other plays. The prologue in *Cārudatta* does not seem to be written by Bhāsa and may have been composed to suit the local tradition by a second rate writer.

Bhāsa used the word *prastāvanā* only in *Karṇabhāra*. In the remaining twelve plays the word *sthāpanā* is used where the latter reminds us of *sthāpaka* of the *Nāṭyaśāstra* days.

The author is of the opinion that all these points indicate that Bhāsa wrote before Bharata composed his *Nāṭyaśāstra*. The prologues, on the whole are stereotyped and do not show any flash of imagination. This led critics to think that the prologues of these plays are later accretions, while the main scenes preserve the original plays modelled in parts to suit local theatre.

—*MQ* Vol. I No. 1, March 1967, pp. 5-8

Pines, Shlomo and Gelblum, Tuvia

AL-BĪRUNĪ'S ARABIC VERSION OF PATAÑJALI'S *YOGASŪTRA*: A TRANSLATION OF HIS FIRST CHAPTER AND A COMPARISON WITH RELATED SANSKRIT TEXTS

The first text of al-Bīrunī (973–1050 A.D.), published in Europe, contains a reference to his translation of Patañjali's *Yogasūtra*, the relevant part of which was published by Sachau. But the relationship of the latter work to the well-known classical sources of the *Yoga* philosophy has since been debatable. Sachau himself, and many others following him, believed that al-Bīrunī's Patañjali is totally different from the author of the *Yoga* Aphorisms. However, a MS. of al-Bīrunī's translation was discovered by Massignon in 1922. Sachau's opinion was, however, contested by R. Garbe who traced the excerpts in question to the known Patañjali's *Yogasūtra* and identified his commentary firstly as the *Yogabhāṣya* of Veda-Vyāsa and later as the *Rājamārtaṇḍa* of Bhoja.

In 1956 H. Ritter published from the above mentioned uniqne Ms. a critical edition of the test of al-Bīrunī's translation. The present paper is also a translation of al-Bīrunī's Arabic version based on critical re-examination of Ritter's edition and a comparison with Sanskrit sources.

—*BSOAS* Vol. XXIX Pt. 2, 1966, pp. 302–25

Raghavan, V.

THE *SAHṚDAYĀNANDA* OF HARIJĪVANAMIŚRA

In this *prahasana*, the author takes up a literary theme. The ideas of Sanskrit poetics are made into characters and a farce is built on them. The *vilakṣaṇa nāyikā* is *Vyañjanā*. The *nāyikā* is *Brahmānanda-jananī*. *Nirūḍha-lakṣaṇā* is a *ceṭī* and *Abhidhā*, a *dāsī*.

—*SRA* Vol. IV, 1962–3, 1963–4, published in 1966, pp. 45–49

Rajamanickam, M.

THE DATE OF *PARIPĀḌAL*

A work is called *Paripāḍal* when it is a collection of poems in *Paripāḍal* metre. The poems contained in his work could be sung to music and each poem is assigned to a tune (*rāga*). In *Tolkāppiyam* (about 300 B.C.) we find rules laid down with regard to this kind of musical poems. A study of the available *Paripāḍal* poems clearly indicate that they do not conform to the rules laid down by Tolkāppiyar. They usually deviate from the regular rules of grammar mentioned in *Talkāppiyam* relating to contents. Thirteen poets have written these poems found in *Paripāḍal*

The author of the present paper examines them and gives reasons to conclude that the work belongs to the period roughly about 300 A.D. or later half of the third century A.D.

—*AORM* Vol. XXI Pt. 1, 1966, pp. 1–17

Rao, K. Raghavendra

KANNAḌA SĀHITYADALLI PRAPĀŚĀLEGAḶU (WAY-SIDE-INNS IN KANNAḌA LITERATURE)

In olden days, kings and rich people constructed a 'way-side-inn' where the travellers could rest for sometime and quench their thirst and hunger in course of their journey. These 'inns' are known as *prapāśālas* (also Kan: *aravaṭṭige=ara+pattige>haṭṭige*; *ara=dharma*, *haṭṭige*=house; house of *dharma*). These houses provided the traveller not only cool water during summer but also rice mixed with curds, butter-milk and jaggery syrup (*gur*-water). Thus, it was a charitable house.

This *prapāśāla* is one of the motifs of *mahākāvya* in Kannaḍa literature. Poets have described these *śālas* in every respect, beginning with its construction up to the beauty of the maids who serve the travellers, the style in which they serve them and the travellers' reactions and so on. Such descriptions were perhaps borrowed from the *Gāthāsaptaśatī*.

The descriptions of the *prapāśālas* in Kannaḍa literature is not only a part of a *kāvya* but also a presentation of social and religious elements of the people of those days. These *śālas* are just like *vāpīs* (lakes), *kūpas* (wells), *taṭākas* (tanks) and *satras* (chaultries), built by kings for the benefit of the public. The author is of opinion that these *śālas* are included in the *mahākāvyas* not because of mere description, but to represent the social justice and morality of the Kannadigas. This social sentiment later became a matter of poetic embellishment.

Nāgacandra (12 *c.* A.D.) in his *Rāmacandracaritapurāṇa* has for the first time extensively dealt with the *prapāśālas*. Later, Nemicandra in his *Līlāvatīprabandha*, Rudrabhaṭṭa in his *Jagannāthavijaya* and Padmaṇāṅka in his *Padmarājapurāṇa* have included *prapāśāla* while describing the spring season.

The author has further made a detailed study of these descriptions alongwith others found in a number of works in Kannaḍa literature, with a critical touch.

—*PK* Vol. XLVIII No. 3, 1966, pp. 111–30

Rau, W.

VERSUCH EINER DEUTSCHEN ÜBERSETZUNG DER *MUṆḌAKA-UPANIṢAD* (AN ATTEMPT AT TRANSLATING *MUṆḌAKA-UPANIṢAD* IN GERMAN)

W. Rau has translated in German three versions of the *Muṇḍaka upaniṣad*. But he has not been convinced of metrical and grammatical notes in it. He is also conscious of the provisional methods. Each of the three *Muṇḍakas* is divided into two parts. The topics of discussion with sixty-four stanzas in them are the Universe, *Brahman* and human being. The first part of the first *Muṇḍaka* starts with tradition of preceptors and makes distinction between knowledge of this world (*Aparā*) and of the other world (*Parā*). This distinction naturally leads us to *jñāna* (knowledge) and *karma* (deed). These two are discussed in the second part of the first *Muṇḍaka*. The first half of the second *Muṇḍaka* deals with Universe (*Brahmāṇḍa*) and the second half with *Brahman*. The main topic, *i.e.*, purification of soul (*Ātman*), is discussed in the third *Muṇḍaka*, The translation is a successful attempt to interpret the teachings of the *Muṇḍaka-upaniṣad* belonging to the *Atharvaveda* in German.

—*ASEA* Vol. XVIII–XIX, 1965, pp. 216–26

Sahal, Kanhaiyalal

BHĀRATA KE PRĀCĪNA PRAMUKHA KAVI—PADMANĀBHA (A GREAT ANCIENT INDIAN POET—PADMANĀBHA)

Padmanābha was the great poet of ancient Rajasthan. He was a court poet of Akhayaraj. In Saṁvat 1512 he produced his most famous work *Kānhaḍade Prabandha* of which a brief account has been given in the present paper.

—*MBh.* Vol. XIV No. 3, October 1966, pp. 42–45

Samar, Devilal

BHĀRATĪYA NĀṬYA PARAMPARĀ (THE TRADITION OF INDIAN DRAMA)

The scriptural principles of drama as enunciated in Bharata's *Nāṭyaśāstra* or Dhanañjaya's *Daśarūpaka* are based on the experiences gained through thousands of years of folk-dramas performed in ancient India. Originally the folk-dramas themselves were derived from the traditions of *citrapaṭa*, *carmaputalī*, *chāyāputalī*, *kāṣṭaputalī*, *etc*., prevalent since time immerorial. The author elaborately discusses these points with illustrations.

—*Sod. Pat.* Vol. XVII Nos. 1–2, January–April 1966, pp. 54–72

Sastri, T.V. Venkatachala

MAHĀKĀVYA-LAKṢAṆA (DEFINITION OF *MAHĀKĀVYA*)

The fifteenth chapter of '*Mārkaṇḍeya-vajra-saṁvāda*' in the third section of *Viṣṇudharmottara-purāṇa* is devoted to the treatment of definition of a *mahākāvya*. The original *ślokas* (No. 1-15) of this chapter define that the speciality in the science of discourse on the *puruṣārthas* (*viz.*, *dharmārtha-kāma-mokṣa*) is the meaning of *śāstra*. A work which confines only to the teaching of *mokṣa* is called *itihāsa*. If this is in the form of a biography of a great man, it is termed *kāvya*. In some *kāvyas* a hero and a villain are described and the valour, adventure and might of the hero are accomplished. Such a work is called *mahākāvya*, and so on.

The author opines that these simple definitions, which contain exaggeration and ridiculous defects, differ from later definitions. Similarly, he has critically reviewed the definitions given by Bhāmaha, Daṇḍīn, Vāmana, Rudraṭa, Ānandavardhana, Viśvanātha, Vidyānātha, Kumārasvāmī, Tirumalācārya, Keśavamiśra and others. The second part of the article deals with the critical study of the definitions given by Nṛpatuṅga, *Kāvyāvalokana*, *Udayādityālaṁkāra*, *Tattvaratnadīpikā*, *Sūktisudhārṇava*, *Mādhavālaṁkāra*, *Abhinavābhidhānaṁ* and *Vivekacintāmaṇī*.

—*PK* Vol. XLVIII No. 2, 1966, pp. 27–59; No. 3, 1966, pp. 2–24

Satya Vrat

VIŚVANĀTHA KAVIRĀJA–HIS LOST WORKS

Viśvanātha Kavirāja, best known as a rhetorician, was gifted in other fields as well. His *Sāhityadarpaṇa* refers to a number of works of various types several of which are lost to us. Besides, he has also quoted extracts from his own works to illustrate some of the rhetorical precepts. They show that he was also a poet, a playwright and a prose writer. The author deals with some of his works.

—*VIJ* Vol. IV Pt. 2, September 1966, pp. 198–203

Sharma, Devi Datt

KĀLIDĀSA KĪ RACANĀON MEN ATIMĀNAVĪYA TATTVA (SUPER-HUMAN ELEMENTS IN THE WORKS OF KĀLIDĀSA)

Incidents of super-human elements that may be found in the works of Kālidāsa are those of : *Śāpa* (curse), supernatural powers of *Yoga*, *tiraskariṇī*, powers of *ātman*, *pātivrata*, *divyāvataraṇa*, *rūpāntaraṇa*, use of human voice by animals, use of human qualities by trees, plants, *etc.*, powers of certain clothes or amulets, existence of the evil spirits, use of sky for movements and voice from the heaven.

—*Sap*. Vol. XIII No. 10, October 1966, pp. 16–24

Sharma, K.V.

KAŚMĪREṢU PAṆḌITA-SABHĀḤ (THE ASSEMBLIES OF THE LEARNED IN KASHMIR)

In ancient times the learned writers presented their works to the *Vidvat-pariṣat* for examination. Rājaśekhara in his *Kāvyamīmānsā* remembers of a *Paṇḍita-sabhā*. Kalhaṇa suggests how poets were encouraged. Maṅkha describes in detail how he offered his *Śrīkaṇṭhacarita* for examination to the paṇḍits who were more than thirty. They belonged to different fields. In these learned assemblies there were elegant speeches, filling up *samasyās*, instantaneous composition of poetry, encouragement to young poets, reading of new poems, discussion, acceptance, *etc*.,

—*VS* Vol. IV No. 1, November 1966, pp. 23–31

Sharma, Santosh Kumar

SENTIMENT IN THE *HARIVIJAYA*

The *Harivijaya* is an epic poem consisting of fifty cantos, written by Rājānaka Ratnākara, a Kashmirian poet of the 9th century A.D. It celebrates the victory of Hara (Śiva) over Andhaka, the Lord of Demons. The present paper is an attempt to throw light on the use of the sentiment in this work.

The *Harivijaya* is predominently endowed with the sentiment of heroism, although other sentiments are also employed.

The sentiment of pathos in the *Harivijaya* is generally applied to enhance the effect of the sentiment of love in separation.

—*JGJRI* Vol. XX-XXI Pts. 1–4, Nov. 1963, issued in Aug. 1965, pp. 131–54

Shastri, Biswanarayan

KṢĪRASVĀMĪ : IMPORTANCE OF HIS COMMENTARY TO *AMARAKOṢA*

Bhaṭṭa Kṣīrasvāmī, probably a *Mahārāṣṭrī* Brāhmaṇa belonging to Karnataka, wrote a learned commentary on Amarasiṁha's *Nāmaliṅgānuśāsanaṃ*, better known as the *Amarakoṣa*. The author first of all has tried to solve the controversy about the time and place of the commentator and on the basis of circumstantial evidences, has shown that he flourished in the latter part of the 11th century. The author has discussed other commentators of the *Amarakoṣa* like Kātya, Bhāguri, Durga, Śaśvata and Amaramālā. There were standard works on lexicography before Kṣīrasvāmī composed his work. These were *Koṣas* of Vyāḍi, Vācaspati and Śaśāṅka which were not acknowledged to be consulted by Kṣīrasvāmī. His commentary is in reality a storehouse of most valuable lexicographical information. The writer has made a careful study of the commentator and his commentary which, apart from revealing a world of thoughts and ideas, manners and customs, traditions and early beliefs, throws a new light on the problem of Indian chronology also.

—*JARS* Vol. XVII, 1963 publised in 1966, pp. 105–10

Shastri, Devendra Kumar
APABHRAṀŚA *CARITA-KĀVYA*

The author discusses briefly the nature of the *carita-kāvyas* and their differences from the *kathā-kāvyas*. A list of more than thirty available and non-available *carita-kāvyas* has been supplied by the author.

—*Ane*. Vol. XIX Nos. 1–2, April–June 1966, pp. 84–89

Shastri, Devendra Kumar
APABHRAṀŚA *KATHĀ-KĀVYA*

The author makes a comparative study of the characteristics of *Kathā-kāvya* and *carita-kāvya* and traces briefly the history of *Kathā-kāvya* in ancient India with special reference to *Bhaviṣyadattakathā*.

—*Alo*. Vol. XXXII No. 6, October 1964, pp. 62–74

Shastri, K. Rajanna
SĀHITYARATNĀKARASTHAPADYAVIMARŚAḤ (REFLECTIONS ON THE VERSE OF *SĀHITYARATNĀKARA*)

The 28th verse in the first *taraṅga* of *Sāhityaratnākara* is the subject of this article. The author of the article does not agree with the commentator that there is *saṁkara* in this verse. He is of opinion that there is *upamitasamāsa*. The figure of speech here is *ārthī, sāvayavā upamā*.

—*Sag*. Vol. III No. 2, Saṁvat 2021, pp. 133–38

Shastri, K. Rajanna
SĀHITYARATNĀKARASTHAPADYAVIMARŚAḤ (DISCUSSION ABOUT THE VERSE IN *SĀHITYARATNĀKARA*)

The article consists of a discussion about the definition of *sādhyavasānā atiśayokti*. The author discusses the illustrations from Mammaṭa, *Alaṁkārasarvasva*, *Rasagaṅgādhara*, *Sāhityadarpaṇa* and Vidyānātha, Jayadeva and Appayya Dīkṣita.

—*SS* Vol. XXI No. 1, Saṁvat 2023, pp. 25–30

Shastri, Prabhakar

SĪTĀRĀMA BHAṬṬA PARVAṆĪKARA KĪ SAṀSKṚTA SĀHITYA KO DENA (CONTRIBUTIONS TO SANSKRIT LITERATURE BY SĪTĀRĀMA BHAṬṬA)

Sītārāma Bhaṭṭa Parvaṇīkara, a Sanskrit scholar of the 19th century, lived in the court of Mahārāja Sawai Jaisimha III (1818–1934) of Jaipur. He was a great scholar of Sanskrit literature and his contribution to various fields of literature has been referred to in the article.

An investigation into the Parvaṇīkara library has brought to light nine of his unpublished works. They are : 1. *Sāhityacintāmaṇi*, 2. *Paramalaghukaumudī*, 3. *Kāmandakīyagranthaṭīkā*, 4. *Chanda-prakāśa*, 5. *Naiṣadhaṭīkā*, 6. *Jātakālaṁkāraṭīkā*, 7. *Līlāvatīṭīkā*, 8. *Jātakapaddhatiṭīkā* and 9. *Gaṅgālaharīṭīkā, etc.*

— *Sod. Pat.* Vol. XVII Nos. 1-2, January-April 1966, pp. 125–30

Shastri, Paramanand Jain

BRAHMA NEMIDATTA AURA UNAKĪ RACANĀYEN (BRAHMA NEMIDATTA AND HIS WORKS)

Brahma Nemidatta was the disciple of Mallibhūṣaṇa and both of them were living in the 16th century A.D. Nemidatta was the author of ten Sanskrit works which are enumerated in the article.

—*Ane.* Vol. XVIII No. 2, June 1965, pp. 82–84

Shastri, Prabhakar

KAVIKALĀNIDHIḤ ŚRĪKṚṢṆABHAṬṬAḤ TASYA *SUNDARĪSTAVARĀJAŚCA* (KAVIKALĀNIDHI ŚRĪKṚṢṆABHAṬṬA AND HIS *SUNDARĪSTAVARĀJA*)

Śrīkṛṣṇa Bhaṭṭa stayed at the court of Sawai Jaisimha of Jaipur. He came to be called *Lālakavi* in Hindi. The poet was proficient in Hindi, Sanskrit, Braja and Prākrit. *Sundarīstavarāja* is one of his unpublished writings. It is written in imitation of the *Saundaryalaharī* of Śrīśaṅkarācārya. We can trace similarities at a number of places. The poems seems to have been composed when Jaipur was being ruled by Jaisimha.

—*Sag.* Vol. V No. 2, Saṁvat 2023, pp. 151–59

Siddhanta Shastri, Bal Chandra

ṢAṬKHAṆḌĀGAMA-PARICAYA

This is a brief account of the Jaina text *Khaṇḍāgama*.

—*Ane*. Vol. XIX No. 3, August 1966, pp. 220–28

Suridev, Sriranjan

SANSKṚTA KĪ KAVAYITRIYĀN : LALITA KALĀON KĪ URVARA BHŪMI (POETESSES IN SANSKRIT)

Some of the Vedic hymns are supposed to have been composed by women. Even in Buddhism, nuns are said to have composed certain *gāthās*. In the history of Sanskrit literature some poetesses are famous for their compositions. Among them Vidyā is supposed to be the greatest. She was from Karnatak and flourished in the 7th-8th century A.D. In the 10th century Subhadrā gained fame. Later still, there were many poetesses, but none reached the heights of Indulekhā.

—*Trip*. Vol. XI No. 9, June 1966, pp. 28–32

Svarnakāra, Shankarlal

DHARMAVIJAYA NĀṬAKAM (THE DRAMA *DHARMAVIJAYA*)

Bhūdeva Shukla of the 17th century A.D. is the author of the drama *Dharmavijaya*. Besides this drama, the author has to his credit five other books. Victory of piety (*Dharma*) over impiety is the topic discussed in this drama. There are thirty-nine characters in the drama. The language is mostly poetic with *prasāda* seen everywhere. A number of metres are used. Figures of speech and long compounds are sparingly used. The chief sentiment is *śānta*. Contempt for evil tendencies and praise for good ones are seen throughout the drama.

—*Sag*. Vol. V No. 1, Saṁvat 2023, pp. 63–69

Svarnakāra, Shankarlal

SAPTADAŚAŚATAKASYA KATIPAYARŪPAKĀṆI (A FEW SANSKRIT *RŪPAKAS* IN THE 17TH CENTURY)

The author of the article makes a resumé of a few Sanskrit *rūpakas* like (1) *Pārijātanāṭaka*, (2) *Nalacaritranāṭaka*, (3) *Raghunāthavilāsanāṭaka* and (4) *Kaṁsavadham*.

Of these the first is written by Kumāra Tātācārya who was patronised by king Raghunāyaka (1614-1633 A.D.). The plot of this five-act play is based on the story of Pārijāta.

The second is composed by Nīlakaṇṭha Dīkṣita and the theme is the marriage of Nala and Damayantī.

The third is composed by Yajñanārāyaṇa and deals with the activities of Raghunātha, the king of Tanjore.

The author of the fourth is Śrīkṛṣṇa Nṛsiṁha Śeṣa and deals with the *bālalīlā* of Kṛṣṇa and the *Kaṁsavadha*. This was composed in the beginning of the 17th century.

—*Sag*. Vol. III No. 2, Saṁvat 2021, pp. 156–65

Svarnakirana, Gopalji

BRAHMAVAIVARTA KĪ PARTĪKITA RĀDHĀ (THE SYMBOLIC RĀDHĀ OF *BRAHMAVAIVARTA*)

The origin of the conception of Rādhā in Indian literature is difficult to determine. The conception was the result of imagination of some anonymous poet in ancient India. The word *Rādhā* is found in the Vedas, but in the sense of treasure, food and a particular planet only. The works of Bhāsa also do not refer to Rādhā. Hāla in his *Gāthāsaptaśatī* has, however, referred to Rādhā and Kṛṣṇa. The Epics and Purāṇas, the *Nalacampū* and *Śiśupālavadha* also refer to Rādhā and Kṛṣṇa. The *Dhvanyāloka*, written in the 9th century A.D., similarly refers to the companions of Rādhā. The *Brahmavaivarta Purāṇa*, written in the 10th century A.D., discusses in detail, for the first time, the love of *Rādhā* and *Kṛṣṇa*. The character of *Rādhā* exhibited therein is, however, idealistic and symbolic. She has been called in the work by sixteen names. In her beauty, as a lover, as a wife and as a lady, accomplished in all the aspects of a woman's life, she is an ideal.

—*NPP* Vol. LXX No. 2, Saṁvat 2022, pp. 59–78

Thite, G.V.

MAMMAṬA, VIŚVANĀTHA JṆI DONA KĀVYAŚĀSTRĪYA MUDDE (MAMMAṬA, VIŚVANĀTHA AND TWO PROBLEMS IN RHETORICS)

The author discusses the credentials of the *kāvyaprayojana*, as they are given by Viśvanātha. Viśvanātha has not distinguished the purposes relating to the *kavi* and the *rasika*. Moreover, he has not differentiated between the *prayojana* and the *phala* of poetry. He has tried to fit in the purposes of poetry in the frame of the attainment of four human goals, but he seems to have failed miserably. It is a wonder that he does not mention *yaśas* as the *kāvyaprayojana*.

—*Nav*. Vol. XX No. 3, December 1966, pp. 1–4

Tiwari, Shivadarshan

ŪNAVIṄŚAŚATĀBDYĀ EKĀṄKARŪPAKĀṆI(ONE-ACT SANSKRIT PLAYS OF THE NINETEENTH CENTURY)

One-act play is seen first in the *Madhyama-vyāyoga* of Bhāsa. There is, therefore, no doubt as regards the remote antiquity of one-act-plays. After the 15th century the writers seem to have turned towards the writings of one-act-plays. Modern one-act-plays, however, are quite different in nature from the ancient ones. In the plot-construction, characterization, language, *etc.*, the modern one-act-plays do not obey the traditional rules. The modern ones are composed in easy and simple language. In them prose is more prominent than poetry. The ancient play writers were rhetoricians, poets and paṇḍits. The modern ones, however, can pull on even in the absence of the knowledge of prosody. In the 20th century Indian writers prefer one-act-plays to other writings.

The last part of the article deals with the plot, characterisation, and style of the one-act play *Gairvāṇīvijaya* of A.R. Rajarajavarma of Keral.

—*Sag*. Vol. V No. 2, Saṁvat 2023, pp. 173–77

Tripathi, Bhaskaracarya

RĀJAŚEKHARASYĀVANTIPRĀKṚTAM (THE ĀVANTĪ-PRĀKṚTA DIALECT OF RĀJAŚEKHARA)

Rājaśekhara's works contain a mixture of Mahārāṣṭrī and Śaurasenī dialects. Pischel also has rightly observed that such a mixture is seen in all the *rūpakas* of Rājaśekhara. According to Bharata, the dramatists are to use dialects of different countries or of their own countries. Rājaśekhara might have used Āvantī abundantly mixed with Śaurasenī.

—*Sag*. Vol. V No. 2., Saṁvat 2023, pp. 113–17

Tripathi, Chabinatha

CHANDA-VYAVASTHĀ : MAHATTVA EVAṀ PRAYOJANA (THE METRE: ITS USE AND IMPORTANCE)

Pāṇini, Yāska and the Upaniṣads have discussed various theories, of the origin of metre. Bharata, in his *Nāṭyaśāstra*, has discussed elaborately the principles of metre. *Vṛttaratnākara* has discussed the problem in more detail by referring to the definition, *caraṇa*, *yati*, kinds, *vṛttas* and *jātis* of metre.

—*Sap*. Vol. XIII No. 10, October 1966, pp. 25–35

Trishita, Satyavrata

SIKH-ITIHĀSA KĀ EKA SAṀSKṚTA-GRANTHA-*ŚRYAṄKAKĀVYAM* (*ŚRYAṄKAKĀVYAM*—A SANSKRIT WORK OF SIKH HISTORY)

A rare and the only work in Sanskrit dealing with the history of the Sikhs is the *Śryaṅkakāvyam* of Paṇḍita Kṛṣṇakaur Miśra composed in V. S. 1858. The work was edited in 1935 by the Research Department of the D.A.V. College, Lahore.

The work is composed in 257 *padyas* divided into 16 *sargas* which may broadly be divided into two parts. The first part comprising the first five *sargas* deals with *maṅgalācaraṇa*, description of the city of Rāmdāspur (the ancient name of Amritsar), a vivid description of the festival of *Holī* and the description of the six different seasons. The second part of the work deals briefly with the life and achievements of the ten *gurus* of the Sikhs.

The importance of the *kāvya* lies in the fact that it is the only work in Sanskrit literature to deal with the history of the Sikhs.

—*Sap*. Vol. XIII No. 6, June 1966, pp. 49–53

Trivedi, K. H.

SAMAVAKĀRA, A PECULIAR TYPE OF SANSKRIT DRAMA

Samavakāra is one of the ten major types of Sanskrit drama (*Rūpaka*). Bharata, in his *Nāṭyaśāstra*, elaborately discusses the nature and characteristics of *Samavakāra*. The later theorists have mostly elaborated on this point.

Samavakāra is a play comprising three mutually unconnected acts and having twelve heroes consisting of gods and demons who are famous and noble. The dominating sentiment is *Vīra* or *Raudra*.

On a cursory glance at the definition of *Samavakāra*, one can easily see that it is a peculiar type of play and may have a legitimate claim as an early form of Sanskrit drama.

From the point of view of dramatic technique, the play is pretty loose. Again there is hardly any proportion or propriety in the length of three acts. The theme also has an air of antiquity. Another unique feature of *Samavakāra* is its time-limit. Again in it the Vedic metres like *Uṣṇika*, *Gāyitrī* and others should be freely used. This evidently refers to an early age when even the Vedic metres were current in classical literature. The view is further corroborated by Bharata's remark that a *Samavakāra* was performed before gods.

It is unfortunate that no illustration of this type has survived, very probably due to the hoary antiquity of this type. It is quite possible that this type of drama was staged, especially during long sacrifices, which often continued for days together, as a night-recreation or on religious occasions when people used to keep vigils for whole nights for accumulating religious merit.

—*JOIB* Vol. XV No. 2, December 1965, pp. 197–202

Trivedi, Rakeshdutta

KĀLIDĀSA KE KĀVYA MEN VĪRA-CITRAṆA (HEROISM IN KĀLIDĀSA'S POETRY)

Kālidāsa's heroes being great warriors, it is but natural that heroism achieves new heights at his hands.

—*Trip.* Vol. XI No. 9, June 1966, pp. 43–44

Trivedi, R.D.

FORMS OF ŚIVA IN KĀLIDĀSA

That Kālidāsa was a devotee of Śiva admits of no doubt. Four of his works, *viz.*, *Vikramorvaśīya*, *Mālavikāgnimitra*, *Abhijñāna-Śākuntala* and *Raghuvaṁśa*, start with an invocation to Śiva whose various aspects are referred to in his writings. He has mentioned almost all the iconographic forms of Śiva current in his time. In the present paper, the author discusses Kālidāsa's allusions to the *Ardhanārīśvara*, *Kalyāṇasundara* or *Vaivāhika-mūrti*, *Kāmadahanamūrti*, *Rāvaṇānugrahamūrti*, *Vṛṣavāhana*, *Bhūtanātha*, *Gajāntaka Tripurāntaka* and *Gaṅgādharamūrti* aspects of Śiva and, in some cases, notices the representations of these themes in the sculptural art of the Gupta and post-Gupta periods. According to the author, the *Ardhanārīśavara* form is noteworthy from the view-point of creating harmonious relations between the followers of Śiva and those of Śakti. Likewise, the concept of Trimūrti also carries the import of uniting the worshippers of Brahmā, Viṣṇu and Śiva. It has been suggested that the scene depicted in the terracotta plaque from Ahicchatra illustrated in *Ancient India*, No. IV., Fig. 3 is based on the story of Pārvatī attending on Śiva before their marriage as described in *Kumārasambhava*.

—*JIH* Vol. XLIV Pt. 2, August 1966, pp. 429–40

Upadhyaya, Nirmala

SVĀTANTRYOTTARA KĀLE SANSKṚTA SĀHITYAM (POST-INDEPENDENCE SANSKRIT LITERATURE)

Sanskrit writers kept themselves informed of contemporaneous happenings and used them in proper context in their writings. In post-independence Sanskrit literature we find prose, poetry, drama, story, song, radio-play, one-act-play, novels, *etc.* 'This is my nation' is the new tinge of thought with which a number of Sanskrit writers are writing. In short, in order to protect our ancient greatness and in order to awaken devotion to nation the poets and writers appear to be straining themselves. Modern novels and radio-plays are almost new in the Sanskrit field.

—*Sag.* Vol. V No. 1, Saṁvat 2023, pp. 59–61

Upadhyaya, S.A.

SYĀDVĀDAMUKTĀVALĪ OR *JAINAVIŚEṢATARKA* OF ŚRĪ YAŚASVATSĀGARA

The text of the *Syādvādamuktāvalī* (also known as *Jainaviśeṣatarka*), which is published here for the first time, is critically edited from the only extant manuscript belonging to the Government Collections of Manuscripts deposited at the Bhandarkar Oriental Research Institute, Poona.

In the absence of the usual colophon at the end of the text it is difficult to ascertain the exact date of the manuscript. The condition of the manuscript indicates that it must be at least two hundred years old.

The author of this work Yaśasvatsāgara (also known as Jaśvantasāgara) is completely reticent about himself in his works. Fifteen of his works are known to-date. Of these, only three works (including the work edited herewith) are published.

The dates of his works indicate that the period of his literary activities extended from V.S. 1721 to V.S. 1762.

His language, though simple, is lucid. The inherent limitation of the subjects selected by him has made his expression compact. The work is uniformly divided into three chapters, called *stabakas*, each comprising twenty-five stanzas. The first chapter deals with the exposition of the *syādvāda*, the second with the *pratyakṣapramāṇa* and the last with the *anumānapramāṇa*. It is clear that the author has expounded the bare outlines only of the three topics without any attempt at detailed or comprehensive discussion. Obviously, the work was intended for the beginners to acquaint themselves with the main tenets and terminology of the three principles.

The expressions in the present text bear similarity with those in the author's two published works, *viz.*, *Jainī Saptapadārthī* and *Śrī Jaina Syādvādamuktāvalī* and with those in Vādidevasūri's *Pramāṇaya-tattvāloka*. The relevant references to this are given in the foot-notes.

—*BV* Vol. XXV Nos. 3-4, 1965 issued in September 1966, pp. 51–74

XI MISCELLANEOUS

Das, Dharmanarayan

EPIGRAPHIC REFERENCES TO GAMBLING IN ANCIENT INDIA

Gambling, at least dice-playing (*dyūta-krīḍā*), was known to the ancient Indians. The *Ṛgveda* has one Gambler's hymn (X. 34).

In the Maurya period gambling was an important source of royal revenue, and probably a part of the custom and social life of the people. The *Arthaśāstra* of Kauṭilya clearly specifies the functions of the Superintendent of dice-playing (*Dyūtādhyakṣa*) who had to collect from the winners 5% on their winnings, also rent and licence for the gambling premises.

The expression *nagara-akhadaṁsasa* in the Vyāghra-gumphā Inscription at Udayagiri (*c.* Ist cent. B.C. or A.D.) is to be Sanskritized as *nagara-akṣa-darśakasya*, 'of the Town Superintendent (or Inspector) of dice-playing.' This shows that in Kaliṅga of the post-Maurya age some features of Mauryan administration like *dyūtādhyakṣa* survived in the administrative frame-work of succeeding dynasties.

The Vilavati grant of the Pallava king Siṁhavarman (A.D. 436) registers the gift of the village Vilavaṭṭi with several taxes from various sources, of which gambling was one.

The Bilhari Inscription of Yuvarājadeva II (A. D. 975), a Kalacuri king of Tripuri, mentions *dyūta-kapardda*, which seems to be a coin of some denomination, named as such on account of its frequent use as a stake in gambling.

Bijapur Inscription of Dhavala of Hastikuṇḍi (A. D. 997) refers to gamblers, and in course of enumerating items of donations from various sources, it requires the gamblers (*dyūta-kara*) to give *pellaka-pellaka*.

Indirect reference is found in the Banavasi Inscription of the reign of Someśvara I (A. D. 1068 ?) in which the king is called a 'thrice gambler of warriors', meaning thereby that he tossed the heads of enemies about like dice.

The Mangrol (Kāthiāwād) Inscription of V. S. 1202 mentions a daily tax of one *Kākaṇī* on gambling.

The Puruṣottamapura plates of Yādava Rāmacandra (A. D. 1310) prescribe that a Brāhmaṇa donee should prohibit the custom of gambling in the land donated to him.

—*OH* Vol. XIV Pt. 1, January-June 1966, pp. 47–50

De Souza, J. P.

THE SERPENT AS A SYMBOL OF LIFE AND IMMORTALITY

In India, the evidence, both literary and artistic, for the serpent as the a symbol of life from very early times, is impressive. The legends of the Churning of the Ocean (*samudra-manthana*), in which the serpent-kings Ananta and Vāsuki play an important part, of Garuḍa bringing the vessel of nectar (*amṛta*) to the serpents in order to win back his and his mother's liberty, of a serpent guarding the ambrosial tree of immortality on Mount Meru, and of the world-serpent Ananta forming the couch of god Viṣṇu during his sleep of creation in the primeval ocean show that the serpent was believed to possess the secrets of life and immortality. The last-mentioned motif is frequently represented in Indian plastic art from the Gupta period onwards. It is interesting to note that the *Epic of Gilgamish*, dating from the Sumerian times, contains a Mesopotamian parallel of the Indian story of Garuḍa bringing the ambrosial vessel to the serpents and their being deprived of it by Indra when they were taking bath, with this difference that here it is the serpents who stealthily carry away the plant of immortality, which Gilgamish had obtained after many adventures, while the hero was bathing in a pool.

In India, the serpent is also popular as a symbol of fertility. This aspect is illustrated by the stone-slabs called *nāgakals*, whereon are carved various serpent forms, *e.g.*, snake queen of the usual type with serpent tail and human body and with a canopy formed by the multiheaded snake-hood, her arms folded across her breast supporting two serpent children rising above her shoulders; a snake with a multiheaded hood; an amorous serpent pair entwined in a loving embrace, with the heads facing each other. The earliest known occurrence of the last-mentioned motif is to be found on the famous libation vase of King Gudae of Lagash of the Sumerian period, *c.* 2600 B. C. This motif seems to have spread over a wide cultural area, including India, at a very early date. In Hindu mythology the serpent possesses the elixir of life and the life-restoring jewel, while folk-lore credits the snake with the possession of the knowledge of the life-giving plants.

—*JIH* Vol. XLIV Pt. 2, August 1966, pp. 441–53

Devasenapathi, V.A.

THE ETHICS OF THE *TIRUKKUṚAL*

The present paper deals with the third section of *Tirukkuṛal* relating to love—human and divine. The problem of love leads to the problem of sex. Sex, rightly used, ennobles us; abused, it debases us. The various aspects of the problem of love, sex and lust, are discussed in *Tirukkuṟal.*

—*AORM* Vol. XXI Pt. I, 1966, pp. 47–72

Dikshit, Vinod Praksh 'Saral'

ABHIJÑĀNAŚĀKUNTALAM MEN BHĀRATĪYA SANSKṚTI KĪ JHALAKA (REFLECTIONS OF INDIAN CULTURE IN *ABHIJÑĀNAŚĀKUNTALAM*)

Some aspects of Indian culture have been beautifully reflected by Kālidāsa in his *Abhijñānaśākuntalam*. The scenes of village, forest and city life have been excellently portrayed in this work, also the evils of city life and defects of administration.

— *Vina*. Vol. XXXIX No. 6, April 1966, pp. 288–91

Horsch, Paul

SOZIOLOGISCHES ZUR ALTINDISCHEN NAMENSKUNDE (SOCIOLOGICAL APPROACH TO ANCIENT INDIAN NOMENCLATURE)

The topic of the research in this article is the remarkable phenomenon found in formations of names towards the end of Vedic period. Strangely enough, this development of formation of names with mothers' names, instead of those of fathers, *e.g.*, Gautamīputra, is found in strictly conservative patriarchal Brāhmaṇa families.

1. In Vedic time these types are found only exceptionally. They are found more in later Upaniṣadic time and are limited to a school of teachers which belonged to *Śukla Yajurveda*, and which afterwards was completely mixed with *Madhyandina* tradition. This branch seems to belong to East India (Magadha).

2. Aryan invasion in India from the very beginning led to amalgamation of white conquerers with dark skinned Non-Aryans, Dāsas and Dasyus of the *Ṛg-veda*. The story of Kakṣīvant marrying Usij, the story of Vatsa and Medhātithi in *Pañcaviṁśa Brāhmaṇa* challenging the birth of the former and the ordeals performed by him to disprove the same are some of the examples. Śudra ladies accepted as concubines are found frequently. *Dāsīputra* and *Śūdraputra* were abuses. In *Jaiminīya Brāhmaṇa* the story of Vatsa is paraphrased, but instead of calling him *Asuraputra*, the word *Śūdraputra* is used. Here comes the important phase of development transposing the mythical godly figures from divine plane to social human level. Another example of this process is given from the legend of Kavaṣa Ailusa in *Aitareya Brāhmaṇa*.

4. In the environment of Upaniṣadic times, ladies play sometimes decisive role, *e.g.*, Gārgī, Maitreyī, Kātyāyanī, *etc*. Emphasis is given here also on Brāhmaṇa origin.

5. In contrast to comparatively liberal attitude of Vedic period, the reaction against Śūdras and specially against their wives was far sharpened in Upaniṣadic times. This fourth caste was excluded from Vedic studies and Brāhmaṇic rituals. The opposition to marriage of Brāhmaṇa with Śūdra grew stronger. In *Āśvalāyana Gṛhyasūtra*, the purity of both sides is to be considered upto the last ten generations in knowledge, piety and good deeds.

The polygamy among Āryas led to fusion of Āryas with non-Āryas and it gave grounds to raise doubts about the purity of blood. It was not difficult to decide from father's side, but the mother could even be a Śūdra. Then, the names given after mother showed the purity from her side also.

From all these aspects it is proved that Vedic names, *e.g.*, Gautamīputra, refer to the endeavour to prove as well as to make the Brāhmaṇa origin prominent.

—*ASEA* Vol. XVIII–XIX, 1965, pp. 227–46

Kankar, Navalkishor

PŪRVAM SANSKṚTABHĀṢĀ LOKABHĀṢĀ ĀSĪT (SANSKRIT WAS THE LANGUAGE OF THE MASSES IN THE REMOTE PAST)

Yāska (700 A.D.) in his *Nirukta* lays down that Sanskrit words were pronouced differently in different provinces. His statement *bhāṣāyām anvadhyāyañca* proves beyond doubt that Sanskrit was the *vyavahāra-bhāṣā*.

Pāṇini also points the same thing and adds that certain Sanskrit idioms are clearly reflected in the Prakrits. The *sūtra*, *dūraddhūte ca*, also proves that Sanskrit was a language of daily use.

Kātyāyana and Patañjali prove by their writings that Sanskrit was the *vyavahāra-bhāṣā*. Patañjali relates the story of a grammarian and a charioteer which supports the above-mentioned hypothesis. Even before king Vikramāditya, Sanskrit was the *Janavāṇī*. Rājaśekhara's *Kāvyamīmāṅsā* supports the thesis.

Keith wrote that the Jaina scholar Siddharṣi, in his *Upamiti-bhavaprapañca-kathā*, refers to the Sanskrit language as the common language. Even the Bauddha *bhiksus* used Sanskrit as their propaganda medium.

That the inscriptions (which are obviously written in *vyavahāra-bhāṣā*) are in Sanskrit proves beyond doubt that Sanskrit was *janabhāṣā*.

Bhoja (11th century A.D.) mentions even weavers and carriers of wood speaking in Sanskrit. Bilhaṇa of 1060 A.D. mentions proficiency of women in Sanskrit.

The very fact that Sanskrit dramas were staged at the time of festivals for the common masses proves again the same fact.

—*Samv*. Vol. III No. 1, August 1966, pp. 56-61

Liu Ts' Un-Yan

LU HSI-HSING : A CONFUCIAN SCHOLAR, TAOIST PRIEST AND BUDDHIST DEVOTEE OF THE SIXTEENTH CENTURY

This article deals with the life and works of Lu hsi-hsing. He was born in 1520. The data, unavailable in official history or in other biographies, are collected from a short foreward written by himself to the book *Sūraṅgama Sūtra* included in the first series of the second collection of the *Tripiṭakas* in Chinese mainly dealing with tantric texts. He was well looked after by his uncommon well educated mother since his childhood, because of the untimely death of his father. Though intelligent and diligent, he was unable to fulfil the ambition of his mother by building his career as Imperial District Officer. Having failed the requisite examination for nine times, he became a Taoist priest in his middle age.

He was the author of many distinguished works. He had been a Taoist priest for about thirty years. Still, he thought himself as a good Confucianist with a broad mind. He wrote commentary on the *Sūraṅgama Sūtra* and called himself a Buddhist devotee who believes that the five attributes of a human being are non-existent. He found that the three schools of Buddhist Taoist and Confucian teaching are fundamentally one.

In early Taoistic literature Buddhist deities are not mentioned. But amalgamation of Buddhist and Taoist deities, as seen in Lu hsi-hsing's novel, *Investiture of the gods*, has influenced actual religious practice in China. The practice of worshipping the Buddha and Bodhisattva side by side with Taoist gods was in vogue in China.

The exact year of his death is not found, but when he published district annal in the year 1591 he was already 71; perhaps he knew the elixir of longevity, a preparation long sought by the Ming emperors from the hands of Taoist priest. Eleven years later, he still enjoyed good health. From the records of his burial it seems that he died in the year 1601.

—*ASEA* Vol. XVIII-XIX, 1965, pp. 115-42

Marathe, N. B.
LIPIVIKĀSA (DEVELOPMENT OF SCRIPTS)

The art of writing must have originated originally in Sumeria and Egypt. But the available evidence in the two countries is in the form of hierography. In Egypt writing was inscribed on stone and in Sumeria it was inscribed on bricks. In India the Mohenjodaro culture suggests a kind of script which could not be deciphered as yet.

The script inscribed on stone was not suitable to be inscribed on papyrus. The above-mentioned script was, therefore, modified and came to be called 'hieratic'.

The present script in China is a progressive stage of the original hieroglyphic. The Boghazköi Inscription will shed ample light on the problem of the Indian concept of alphabet when Hittaite and Mitanni languages will be completely studied.

The Hindus extensively used the art of writing at about the 8th century B.C. The word *lipi* can be derived from the root *lip*, but comparative philology tells us that it came from old Persian.

From known historical evidence it can be said that the Brāhmī script was in vogue in India at least in the 5th century A.D.

Brāhmī script must have been developed through a number of stages like Gupta script, *Siddhamātṛkā lipi*, *Nāgarī lipi*, *Śāradā lipi*, *Prāk-Vaṅga lipi*, Nevarī *lipi*, western Nāgarī, Madhyabhāratī script, Kaliṅga script, Prak-Kannaḍa-Telugu *lipi*, Grantha *lipi*, Balabodha *lipi*. Besides Brāhmī, Kharoṣṭhī was also in use.

—*Nav*. Vol. XX No. 3, December 1966, pp. 5–11

Mehta, Sumant
CULTIVATION OF PERSIAN BY HINDUS

Amongst the Hindus the Kāyasthas were the first to give their assent when asked by Sikandar Lodi (1489-1517) to study Persian. Later on, emulating their example, since that time, sections of people of Upper Hindustan, be they Hindu or Muslims, had taken to the study of Persian.

During the time of Sher Shah (A.D. 1545) this trend received impetus and Hindus made a good progress in this direction. During the reign of Akbar, this tendency continued to increase. In A.D. 1582, Todarmal, the Revenue Minister of Akbar, issued a *farmān* to have all government papers in Persian. This compelled the Hindu officials to master the Persian language. Politically, this became the only language recognised. Before the issue of this order, there was no literary work in Persian contributed by the Hindus.

By Akbar's patronage, the Sanskrit works like the *Rāmāyaṇa*, the *Mahābhārata*, the *Atharvaveda*, the *Līlāvatī* and others were translated into Persian by the joint efforts of Hindus and Muslims.

The second period begins from the date of accession of Jahangir and lasts up to the middle of the rule of Shah Jahan. During it, the Hindus translated their religious works in Persian.

The third period begins from the times of Aurangzeb and lasts upto the decline of the Mughals. This was the best period in which the Hindu literary persons wrote a number of books in Persian on History, Inshā, poetry and other works on science and arts.

The fourth period begins from the downfall of Mughal rule. During it, many books were written, but they are of no use, as they are imperfect imitations of other compositions.

In the present article, names of many Hindu writers and their works are given.

--*JOIB* Vol. XV No. 2, December 1965, pp, 127–34

Pandey, Rajendra

AL TALIM-AL-JAMAI FIL-HIND-AL-QADIM (UNIVERSITY EDUCATION IN ANCIENT INDIA)

Educational institutions were common in ancient India, and at the end of the Vedic period, there were learning centres like *śākhās, kulas, caraṇas* and *pariṣads*. Some of them were used exclusively as seats of art, literature and philosophy, while others were centres for the propagation of the Vedic doctrines only. These institutions were generally used as residential quarters for their teachers and professors.

A religious ceremony of *Upanayana* was performed when a new pupil was brought before a teacher to begin his studies.

Apart from these institutions, there were also big colleges and universities created by the donations of philanthrophic persons with the sole object of providing opportunities for further research for the graduates.

Much before the advent of the Buddhist religion, there were cultural centres in India such as Takṣaśilā, Vārāṇasī and Kāñcī. Nālandā and

Vikramaśilā were also famous for their higher education. According to Jātakas, Takṣaśilā was a university town and people from far off came there to study higher education, particularly medicine. Subjects were chosen according to their choice.

In fact, Nālandā was like the present day University town of Oxford. It was in the days of Kumāragupta that the foundation of Nālandā University was laid, and it gained so much fame and greatness, that from the time of Harṣa, no other University was considered like it. Admission in this University was not an easy job and hardly 20% applicants got through the examination held prior to their admission. Men like Dvāra Paṇḍita, Sthavira, Karmadāna and Chiang-fa-Tsong were its professors and at least ten thousand scholars and students lived there. According to one historian, there was one teacher for every seven students. Generally, the educational expenses were borne by the pupils themselves, but those who could not afford served their masters in the day and got their lessons at night. Some, however, got free education on the assurance that they would pay the expenses after they had completed their education.

The Purāṇas describe *gurukulas* as the open air colleges of the ancient India. Far from the hubbub of towns with the natural scenic beauty of jungles and mountains as a perpetual source of inspiration and godliness, they were thought to be the exemplary places for imparting education both physical aud metaphysical to their students whose number reached thousands.

These *gurukulas* had *kulapati* as their Vice-Chancellor and below him were the ranks of *vaikhānasas* and *upādhyāyas*.

In contrast to the present day University life, life in those of the ancient India was more rigorous, hard and disciplined. They were never pessimistic in their outlook, showed no contempt towards life nor escaped from its responsibilities.

—*TH* Vol. XVIII No. 1, January 1967, 33–40

Sharma, R. K.

FOREIGN INFLUENCES ON INDIAN CULTURE

Our knowledge of foreign impact on Indian culture earlier than the Mauryan age is not perfect. In Mauryan age, however, Persian influence on Indian script *Kharoṣṭhī*, Indian art and day-to-day life of the higher circle of society is most apparent. In the 4th century B.C. influence of Greece and Rome on the astronomy, art and coinage may be seen. The origin of two ancient eras of our country, *viz.*, Vikrama Saṁvat and Śaka Saṁvat, may also be traced to the influence of the Scytho-Parthians and the *Kuṣāṇas*. During this period, India also gave many of her discoveries of science, mathematics, medicine, religion and philosophy to the nations which came in contact with it. The author also considers the fact that the Hindus could not absorb the Muslims. However, there was a brisk cultural exchange, and even assimilation. Likewise, in modern times India and the West have been in close contact.

—*IAC* Vol. XV No. 4, October 1966, pp. 291–96

Shastri, Nemichandra

SANSKRIT JAINA *PRABANDHA KĀVYON* MEN PRATIPĀDITA ŚIKṢĀ-PADDHATI (METHOD OF EDUCATION AS PROPOUNDED IN THE SANSKRIT JAINA *PRABANDHA KĀVYAS*)

The age of five is generally prescribed by the writers of these *kāvyas* to begin the education. The *Upanayana Saṁskāra* is referred to by Asaga, Dhanañjaya, Vādībhasiṁha and *Pārśvanāthacarita*. Worship of the *siddhas*, *havana*, *dāna*, *etc*., have to be performed before the education is started. The centre of education was either home or *gurugṛha*.

Vādībhasiṁha mentions a number of qualities to be possessed by a student and a teacher.

Three types of centres of learning are referred to in the Jaina *prabhandha-kāvyas*, first, the *Gurukula* where mostly the ascetics were trained, the second type of centres of learning was similar to schools where more than one teacher used to teach. The third type was like the modern college where each subject was taught by a specialist.

No uniform account about the subjects of study are available in the Jaina *prabandha-kāvyas*. The subjects of study were divided into two major sections, *viz*., *Śāstra-vidyā* and *Śastra-vidyā*. Seventy-two kinds of arts and eighteen kinds of scripts are referred to under the former and mastery in thirty-six kinds of weapons has been mentioned under the latter.

The aim of education is said to be the building of character of students to make them good citizens.

The *Paramānanda-kāvya kṣatracūḍāmaṇi* and *Śāntināthacarita* refer to educated women who could solve complicated problems. Dancing and music are said to be the subjects in which women are especially to be trained.

—*Ane*. Vol. XIX Nos. 1–2, April-June 1966, pp. 109–17

Shastri, Raghunandan

KĀNGRĀ KĪ SAMSKṚTI (THE CULTURE OF KĀNGRĀ)

The hilly region of Kāngrā, comprising about 95000 square miles of the Himalayan valley has a glorious past. The Kaikeya-deśa of the *Rāmāyaṇa* is the ancient name of modern Kāngrā. The Trigarta of the *Mahābhārata* may also be identified with modern Kāngrā. The Greek historians have described it as a region full of impregnable forts which Alexander had to subdue before he could proceed further. The Candrānta rulers of the Kaṭoca lineage ruled over this region in the 7th century A. D. The Ku-lo-to of Hiuen Tsang is the ancient name of modern Kullu Valley. An inscription dated in Śaka Saṁvat 729 in the temple of Baijanātha refers to one Lakṣmaṇa Rājānaka, the governor of Mahārāja Jayacandra of Trigarta. Remains of a temple of about 9th century A. D. have been excavated at Nurpur. The Jwālāmukhī inscription supplies genealogy of thirty-one rulers of the Candrānta lineage. Alberūnī supplies us details of the invasion of Mahmūd of Ghaznī over this region. The region was, for some time, under the Muslim rule, but the local rulers of the Kaṭoca and Paṭhāniyā dynasties freed it soon. Thereafter it went under the rule of the British.

Kāngrā is famous for its art of painting and sculpture. The surgeons of Kāngrā were unrivalled in the field of medicine. Max Müller has specifically referred to in his *India : What can It Teach Us* that the science of Rhinoplasty was learnt by the surgeons of the Western countries from the local surgeons of Kāngrā. The Tākarī script is also the contribution of Kāngrā.

— *JS* Vol. V Nos. 5-7, May-July 1966, pp. 6–12

Sircar, D. C.

THE ROBBERS OF THE FORESTS

According to the P.T S. Pāli-English Dictionary, the word *āṭavī* means 'a forest', 'an inhabitant of the forests' or 'a wild tribe'. Reference is made to the expression *āṭavī-cora* (robbers of the forest) and *āṭavī-rakṣaka* (interpreted as 'guardian of the forest'). Mention is also made of the expression *āṭavī-saṃkopa* used in some manuscripts of the *Aṅguttara-nikāya* in the sense of 'inroad of savage tribes'.

Āṭavī-rakṣaka was, however, really 'a forest-guard' and not 'a guardian of the forests'. The Jātakas relate the stories of the *āṭavī-cora* who robbed the travellers and caravans in passing through the forests. These forest robbers were habitual dacoits who were either the forest folk of outsiders and who made the forest the field of their nefarious activities. Side by side, *āṭavī-rakṣakas* (forest-guards) were also mentioned living in a nearby villiage, who protected the travellers in passing through the forests.

Mention has been made from *Pañcatantra* also that Kirātas were forest-folk and were habitually criminal and lived on robbery. The *Kathāsaritsāgara* (Taraṅga XXII) mentions wild robber tribes like the Bhilla, Kirāta, Śabara and Pulinda who earned their living by dacoity. Chinese pilgrim Hiuen-tsiang, who visited India in the 7th century A.D., was also deprived of his clothes and other belongings. The habitually criminal nature of *āṭavī* or forest-folk has been mentioned also in the Rock Edict XIII of Aśoka.

—*JOIB* Vol. XV Nos. 3-4, March-June 1966, pp. 378–80

Sirkin, Natalie P. R.

HORACE HAYMAN WILSON AND GAMESMANSHIP IN INDOLOGY

In his annotations of Mill's *History*, H.H. Wilson gives misinformation on the right of Hindu women to inherit property, on polygamy, on the purchase of brides, on slavery, on the right of a Brāhmaṇa to kill a man of a lower caste, on the eating of animal flesh, on whether or not the Hindus had a proverb extolling indolence, to cite a few examples from his footnotes in a single chapter. In the Preface to the first edition of his *Sanskrit-English Dictionary*, of his nineteen citations from Dr. Francis Buchanan's *Journey to Mysore*, only three are correct. Ignoring the scientific philology that was being developed in Europe, his *Sanskrit-English Dictionary* was, in fact, not a dictionary at all, but a collection of words and 'far from the goal which should be attained by every dictionary'. His *Sanskrit Grammar* was unscientific and inaccurate, and his knowledge of some of the Indian languages, was scanty.

Colebrooke put the paṇḍits of Fort William College to work, compiling and alphabetizing words from existing written Sanskrit vocabularies and eventually there was produced a four-volume set of *Sanskrit-Persian-Bengalee Words*. Later, Wilson had someone put in the English equivalents.

Colebrooke did not even receive a proper acknowledgement in the *Sanskrit-English Dictionary*. Wilson attacked Mill's 'candour' in the footnotes to Mill's *History of British India*, which Mill's son politely contradicted. Wilson's uniqueness thus lay in his bad manners but worse still he aggrandized himself at the cost of the works of his friends.

—*ASP* Vol. III No. 2, August 1965, pp. 301–23

Sparks, Irving Alan

BUDDHA AND CHRIST : A FUNCTIONAL ANALYSIS

In order to find out more about the functions which the Buddha and Christ exercise for their followers, and of their relative positions, a comparison is made between the *Saddharma-puṇḍarīka* and the *Epistle to the Colossians* from the *New Testament*. Both texts are interested in the cosmic nature of their central figures.

The first and most striking function of the Buddha and Christ here is that of Lordship. They have supreme power over the world. They are the real agents of creation. They transcend temporal and spatial limitations.

The next function of both is that they bring common life into touch with ultimate reality, by means of manifestation or incarnation. Both have come on earth in order to save, although Christ's connection with his historical life is stated more firmly.

Both the Buddha and Christ serve the function of deliverance in analogous ways. They say that the believers come to participate in the life of the Lord. But a difference is that the Buddhist's participation is with the eternal Buddha as representing the eternal Truth. The Christian is related more personally to his Lord. There is also an important difference in the way deliverance is brought about. The deliverance made by the Buddha is done by activating 'a mechanism of salvation' from within the believer. The Buddha simply precipitates the believer's inner resolve to escape. Christ's salvation is also a cosmic reconciliation with the divine. Christians are completely helpless in themselves.

Both the Buddha and Christ have a revelatory function. Here especially, the Buddha is seen as the Instrument transmitting the *dharma*.

At last, both the Buddha and Christ have a normative function. They provide an exemplary ideal which shapes the lives of their followers. The most definite mark of this ideal is : concern with one's fellow-beings. This concern, however, shows different aspects. The normative function also appears from the fact that both the Buddha and Christ lay a mission upon their followers.

—*NU* Vol. XIII No. 3, October 1966, pp. 190–204

Sudhangshu, Br.

VALUES AND VIRTUES

Values and virtues are relative terms. In the *Bhagavadgītā* we find Śrī Kṛṣṇa forcing Arjuna to follow the virtues of war in the name of the so-called values of peace.

—*VK* Vol. LII No. 12, April 1966, pp. 531–33

XII-A PHILOSOPHY AND RELIGION (BUDDHIST)

Abe, Masao
THE IDEA OF PURITY IN MAHĀYĀNA BUDDHISM

Man feels himself impure by desires, *etc.*, and wants to remove this impurity. By certain rites he tries to reach out of his impure state to a projected state of purity, by leaving his defilements. Such an attitude is itself called impure by the Mahāyāna, because it discriminates between pure and impure and because in this way man seeks purity outside himself. One should not objectify distinctions by maintaining them. One should eliminate all distinction between pure and impure. This means no indifference to values, but going down to the root of the discriminatory process as such. In the same way, one should not delude oneself by trying to go from delusion to enlightenment and thus discriminate these two. According to Mahāyāna, we are originally and essentially pure and enlightened in our present state. This enlightenment should be the ground and not merely the end of action.

—*NU* Vol. XIII No. 3, October 1966, pp. 183–89

Bagchie, Moni
THE CONCEPTION OF *NIRVĀṆA*

What the Buddha means by *nirvāṇa* is consciousness divested of the whole mental consciousness, limitless, immutable, permanent and eternal, a positive fact, that is, not mere suppression or sublimation of separative egoism and craving in a morally purified and altruistically elevated mind. It is consciousness different from ego, mind and sense, a vast awareness free from morality and *duḥkha* and *tṛṣṇā* and all that the Buddha considers inherent in sense, mind and ego. The way to the realisation of *nirvāṇa* lies in the Aryan Eightfold Path.

—*MBo.* Vol. LXXIV Nos. 7-8, July-August 1966, pp. 161–64

Baptist, Egerton C.
THE BUDDHIST LAW OF DEPENDENT ORIGINATION (*PAṬICCA SAMUPPĀDA*)

A knowledge of this Law of Dependent Origination, in other words, the Law which explains how all things, physical and mental, are conditioned, together with the Doctrine of No-Soul (*Anattā*) or Impersonality, on which the whole of the *Buddha-dhamma* stands, is essential for a proper understanding and realisation of the Buddha's teachings.

Paṭicca-Samuppāda means 'Cause and Effect'. This Law begins with *Avijjā paccayā saṅkhāra, Saṅkhāra paccayā viññāṇa* and ends in *Jātipaccayā jarāmaraṇaṁ Soka, Parideva, Dukkha, Domanassupāyāsā sambhavanti. Evametassa kevalassa sukkhakkhandhassa samudayo hoti.* That is, owing to ignorance there arise volitional activities, depending on volitional activities there arises consciousness ; dependent on consciousness arise name and form ; dependent on name and form arise the six sense-organs ; dependent on six sense-organs arises contact ; dependent on contact arises sensation ; dependent on sensation there arises craving ; dependent on craving there arises clinging ; dependent on clinging there arises becoming ; dependent on becoming there arises birth (or re-birth) ; and dependent on birth there arise decay and death followed by sorrow, lamentation, pain, grief and despair. This is called the Noble Truth of the origin of suffering.

—*Bu.* Vol. XXXVII No. 4, September 1966, pp. 100–3

Bhaskara, Bhagchandra Jain

THE BUDDHA AND BUDDHISM

Buddhism has been influenced by all the prevalent philosophical schools ; though, according to Keith, the proof of Sāṅkhya influence is indirect and incomplete. There is, however, ample evidence to show that the Buddha was a Jaina Muni at a certain stage of his ascetic life. But after experimenting with the four types of religious practices, the Buddha established a religion and preached a path of purification which avoids the two extremes of sensual indulgence and self-mortification-the Middle Path.

—*MBo.* Vol. LXXIV Nos. 1-2, January-February 1966, pp. 18–20

Barua, Dipak Kumar

BUDDHA AND GANDHI—A STUDY

The author has tried to trace the process by which Mahatama Gandhi was spiritually influenced by Lord Buddha. Gandhiji never took Buddhism as a new faith. He believed in the doctrine of self-sacrifice and *Ahiṁsā* or non-violence that took deep root in Indian life and which were taught and practised by Lord Buddha.

—*MR* Vol. CXX No. 2, August 1966, pp. 111–12

Barua, Dipak Kumar

SECULAR DISCOURSES OF BUDDHA TO THE LAITY

During his discourses to the laity, the Buddha warns a householder of four persons who should be reckoned as foes in the likeness of friends, namely, a rapacious person, a man of words and not of deeds, a flatterer and a fellow waster. According to him, that person is the best friend who is helper, is friendly both in happiness and adversity and is good counsel and sympathiser. He advises a householder to respect parents, wife and children, friends and companions, servants and work-people, religious teachers and Brāhmaṇas.

—*MBo*. Vol. LXXIV Nos. 1-2, January-February, 1966, pp. 10–14

Barua, Sudhansu Bimal

BUDDHIST FESTIVALS IN BENGAL

The author has given a detailed account of Buddhist festivals in Bengal. Mahāyāna Buddhism was predominant in Bengal in the age of the Pālas and the Candras. At that time, the Buddhists worshipped many other gods and goddesses, besides Lord Buddha. In course of time, Bengalee Buddhists became Theravādins like their counterparts in Ceylon, Burma and Thailand. The main events of the Buddha's life occurred on *Pūrṇimās*. This makes it clear that all full-moon days are sacred to the Buddhists.

The author has also discussed *Upasaṁpadā* or ordination and a few vows of the Buddhists like *Pañca-śīla* or the vow of five precepts, and the vow to take refuge in the Buddha, Dhamma and Saṅgha.

—*MR* Vol. CXIX No. 3, March 1966, pp. 220–25

Ganhar, J. N.

BUDDHA JAYANTI IN ANCIENT KASHMIR

A clear idea of the great impact that Buddhism had made on the people of Kashmir in Kuśāṇa times is available from the fact that even after the traditional mode of worship was restored, the *Nīlamatapurāṇam* enjoined worship of the Buddha upon the Hindus of Kashmir, especially on the *Pūrṇimā* day, which commemorated the birth, enlightenment and *mahāparinirvāṇa* of the Buddha.

—*MBo*. Vol. LXXIV Nos. 7–8, July-August 1966, pp. 179–76

Gokhale, V. V.

THE BUDDHA'S VISION OF THE TRUTH

In this article the author has shown that the four-fold truth—pain, its origin, cessation and its way—is integral individual experience.

—*WB* Vol. XV No 2, September 1966, pp. 31–32

Gokhale V.V.

GOTAMA'S VISION OF TRUTH

Buddhism is neither materialistic nor idealistic. The explanation of the causal phenomena expressed by the comprehensive term *pratītyasamutpāda* is an original contribution of the Buddha to the problem of causality in Indian thought.

If the three aspects of Truth represent the theoretical side of Gautama's teachings, the Eight-fold path represents the method of its practice. The full implications of this superior way of life were brought out by later writers by describing the ten virtues in which the wayfaring Bodhisattva perfects himself, namely the ten *pāramitās*.

In his last message, the Buddha exhorted his disciples not to put blind faith in his words, but to depend upon their own efforts and reasoning to arrive at their own convictions.

—*Br.V* Vol. XXX Pts. 1-4, 1966, pp. 105–21

Havens, Teresina Rewell

MRS. RHYS DAVIDS' DIALOGUE WITH PSYCHOLOGY

'The Buddhist conception of consciousness is, I venture to think, better understood as a mental electrification of the organism than in terms of any other natural force.'

This was written forty years ago, before electroencephalograms had been heard of. The author, Mrs. Caroline Rhys Davids, was both a student of psychology and a pioneer translator of early Buddhist texts from Pāli into English. Since most of her early solid work was as editor and translator of Pāli texts, it is chiefly in introductions and footnotes that her ideas may be found.

In a series of long introductory essays in each successive volume of *Kindred Sayings* and *Gradual Sayings*, she relates her detailed study of technical Pāli terms to her broad interests in the working of the human mind, Western as well as Eastern. Many footnotes and entire articles were concerned with working out the closest equivalents for such terms as *viññāna*, *indriya*, *āyatana*, *upādāna* and the like. At the same time, she was extremely careful to avoid premature parallels.

As she dug deeper into both the technical Buddhist analysis of states of mind and the over-all system behind it, she was struck by the paradoxical truth that Buddhism stresses conscious will, attention, feeling, choice, and yet this same philosophy is emphatically one that attempts to 'extrude the ego'.

As she grew older, however, this dialectical 'psychologizing without a psyche' no longer seemed to her to do justice to the positive side of the Buddhist path. Confronted at once by the negative anti-becoming formulae of later Siṅghalese monk-editors and by the impressions of Schopenhauer and other Western thinkers that the Buddha taught 'negation of the will to live', Mrs. Rhys Davids felt a mission to publicize the great emphasis which she discovered in early Buddhist texts on spiritual growth, stirring up energy, 'making become' a desired state of mind, *etc.* But 'becoming' without someone who becomes did not satisfy her for long.

—*PEW* Vol. XIV No. 1, April 1964, pp. 51–58

Jayatilleka, K.N.

THE BUDDHIST CONCEPTION OF TRUTH

The truth of *nirvāṇa* that the Buddha discovered is called in the Canon 'the Truth' (*sacca*) and the fundamental doctrine that he prolaimed and summed up in the 'Four Noble Truths' (*Cattāri Ariyasaccāni*).

The words commonly used in Pāli to denote 'truth' mean 'what has aken place' (*bhūtaṃ*), 'what is like that' and 'what is not otherwise' (*aññattā*). It is the object of knowledge : one knows what is in accordance with fact (*yathābhūtaṃ pajānāti*).

Many of the important truths of Buddhism are considered to lie between two extreme points of view. Extreme realism which says that 'everything exists' (*sabbaṃ atthi*) is one extreme, nihilism which asserts that 'nothing exists' (*sabbaṃ natthīti*) is the other extreme—the truth lies in the middle.

The statement 'there is a being' is true with reference to a person only in the conventional sense, for there is no entity or substance (soul) in reality corresponding to the word 'being'. Therefore, it would be false or meaningless to say 'there is a being' in absolute sense. The reality of the empirical individual is not denied. The Buddha is quite emphatic on this point.

—*CT* Vol. XIV No. 5, May 1965, pp. 18–24

Joshi, Shanti

BHĀRATĪYA DARŚANA PARA BAUDDHA DARŚANA KĀ PRABHĀVA (INFLUENCE OF BUDDHIST PHILOSOPHY ON INDIAN PHILOSOPHY)

The *Māyā* theory of Śaṅkara echoes the *Vijñāna* and *Śūnya* theories of the two principal branches of Bauddha philosophy.

—*Gav.* Vol. I No. 4, February 1965, pp. 38–47

Kagiyama, Yuichi

BUDDHIST PHILOSOPHICAL SCHOOLS ON THE PROBLEM OF EXISTENCE AND KNOWLEDGE—CHAPTER I : SARVĀSTIVĀDA

The author tries to explain different philosophical attitudes of the four Buddhist schools from the standpoint of epistemology. Indian historians classify epistemology into two radically opposing theories, though not without subdivisions : *nirākārajñānavāda*, the theory that knowledge cognizes only the form of an external object, and *sākārajñānavāda*, the theory that knowledge cognizes only its own representation. The Sarvāstivādin as a realist insisted on the former view. Starting from this basic distinction, the author elucidates the way of thinking of the Sarvāstivāda; the main topics discussed in the present article are as follows :

(1) The theory of category is common to the Sarvāstivādin, Vaiśeṣika and Naiyāyika.

(2) This theory of category is always combined with particular kind of realism; and it is made possible by the belief that each of rational human ideas and words, which are systematically subsumed under the categories, necessarily has its own object which is an external reality.

(3) This kind of realism results from their theory that a cognition cannot cognize itself (the negation of *svasaṁvedana* or the self-cognition of knowledge) and that, therefore, if we cognize a form, the latter must exist as a separate reality outside the cognition. Knowledge has no form of its own, *i.e.*, it has no function of representation, and always grasps the form of an object which is external to it. This theory, *nirākārajñānavāda*, forms the basic principle of Indian realism represented by the Sarvāstivādin, Vaiśeṣika as well as Naiyāyika.

(4) The Sarvāstivādin insisted that the subject of visual perception is not knowledge, but the visual organ. This view is proved to be a necessary corollary of their negation of the self-cognition of knowledge and their theory of category as a kind of realism.

(5) The Sarvāstivādin's ideas of *sabhāga* and *tatsabhāga* and their theory that the essence of everything is existent throughout past, present and future times can be explained from their theory of *nirākārajñāna*. They maintain that one cannot cognize, *i.e.*, remember or imagine, a past or future object, unless the object is in essence existent at present. This view is derived from the theory that every object of knowledge must be existent outside knowledge, and this is the same as *nirākārajñānal vāda*.

—*JPSJ* Vol. XLIII No. 6, April 1966, pp. 11–12

Kakichi Kadowaki, S.J.

WAYS OF KNOWING : A BUDDHIST–THOMIST DIALOGUE

The author of this paper has shown that there are solid grounds for asserting a genuine analogy between the Buddhist theory of knowing and the Thomistic notion of connatural knowledge.

—*IPQ* Vol. VI No. 4, December 1966, pp. 574–95

Kudo, Shigeki

FUNBETSU RON NO CAŪSHAKU TO SONO TOKUSHOKU—*VITAṆḌĀ* O CHŪSHIN TO SHITE (COMMENTARIES ON *VIBHAṄGA* AND THEIR EXPLANATION OF *VITAṆḌĀ*)

The word *vitaṇḍāvādin* is not found in the whole *Tripiṭaka*, and is hardly seen in the series of commentaries of Buddhaghoṣa too, except for the *Vibhaṅga-Aṭṭakathā* (*Vbh*) in which it is found 4 times.

Vitaṇḍā is a term of logic, but in the earliest period of Buddhism it meant argument, sophism, learning, *etc.* In the *Milindapañho*, King Milinda is called *vetaṇḍin*, and *vitaṇḍāvādin* surely points to *chha satthāro*. It seems that all the learned men, skilful arguers, theorists and thinkers were called *vitaṇḍāvādin* including the Ājīvikas and Lokāyatas. In Buddhaghoṣa's commentaries, *vitaṇḍāvādin* means only tricky arguers, doers of heretical deeds, who are the object of criticism.

Why were they called *vitaṇḍāvādin?* It is said that the *vitaṇḍāvādins* are the *bhikṣus* who did factional activities against the orthodox belonging to the schools of Abhayagiri or Jetavana, but this cannot be agreed to at once, because Buddhaghoṣa has mainly referred to Indian original affairs in his commentaries and never touched on the matters belonging to the period after the 2nd century A.D. in Ceylon.

It can be said that the *vitaṇḍāvādins* mentioned by Buddhaghoṣa are the followers of schools other than Theravāda who figure in the *Kathāvatthu*.

—*JIBS* Vol. XIV No. 2, 1966, pp. 558–63

Law, B.C.

STUDIES IN THE *AṄGUTTARA NIKĀYA* OF THE *SUTTA PIṬAKA*

Aṅguttaranikāya is the fourth book of the *Suttapiṭaka*. It is also called *Ekuttaranikāya*, as mentioned in the *Milindapañha*. It is a collection characterised by numerical groupings. There is a mention of *Aṅguttara Ekottarāgama Sūtra* in the B. Nanjio's catalogue. But the Chinese *Aṅguttara* has no close resemblance to the Pāli *Aṅguttara*.

Aṅguttara Nikāya is really very important in the history of Pāli literature. At first sight, this Nikāya is far from presenting a connected exposition of the doctrine, but a closer examination shows that it has a definite scheme of its own. The time may come when it will be satisfactorily proved that the origin of the materials of the *Vinaya Suttavibhaṅga* are derived mainly from this Nikāya. The contents of *Puggalapaññatti* are nothing but extracts from it.

The purpose of this Nikāya is to sufficiently emphasize certain doctrinal points by repeatedly dinning them into the ears of the hearers. The *Aṅguttaranikāya* has the originality of its own and some Suttas of it throw light on the history and development of Buddhism. Sanity and lucidity characterise the style of this Nikāya. It also helps us to understand the intricate and difficult problems of Buddhism. The *Aṅguttaranikāya* furnishes us with some interesting and instructive data for the reconstruction of historical, geographical, religious, social and literary aspects of our ancient history.

In this article, a critical discussion on each of the eleven chapters of the *Aṅguttara Nikāya* is given.

—*JGJRI* Vol. XX-XXI Pts. 1-4, November 1963, issued in August 1965, pp. 1–50

Mahathera, B. Ananda Maitreya Nayak
THE QUINTESSENCE OF THE BUDDHA'S TEACHINGS

The main concern of the Buddha was with suffering in the world and he tried to find a way out of it.

—*MBo.* Vol. LXXIV Nos. 7-8, July-August 1966, pp. 158–160

Mahathera, Narada
METTĀ—LOVING KINDNESS

Mettā (Sanskrit-*Maitrī*) is defined as the sincere wish for the welfare and genuine happiness of the living beings without exception. The culmination of this *Mettā* is the identification of oneself with all beings (*Sabbattatā*) making no difference between oneself and others.

—*CT* Vol. XIV No. 5, May 1965, pp. 4–5

Mahathera, Saddhātissa H.
THE *ANATTA* DOCTRINE

In this article the author discusses the doctrine of *Anatta* which is an essential feature of Buddhism.

—*MBo.* Vol. LXXIV Nos. 9-10, September-October 1966, pp. 194–96

Mizuno, Kogen

KON *INDRIYA* NI TSUITE (A STUDY ON *INDRIYA*)

Buddha speaks of 22 *indriyas*, which may have been fixed in the time of Early Buddhism in India. Out of the 22, five *indriyas*, headed by *Śraddhā*, are important and most of the 185 *suttas* in the *Indriya-saṁyuttam* of the *Saṁyutta Nikāya* teach them. By comparing this *Nikāya* with the Chinese *Zō Agon Gyō* (*Saṁyukta Āgama*), it is found that the object of the *Indriya-saṁyutta* section was originally to teach the *Pañcendriya.* The *Kon Ron* (*Indriya-kathā*) of the *Mugege Dō Ron* (*Vimukti-mārga-sāstra*) also mainly teaches the *Pañcendriya.*

The word *indriya* originated from *indra*, and meant 'unrestricted power,' thereafter, 'power of life, bodily power, virile power, power of senses, power of action, *etc.*' In doctrines of Indian philosophical schools we find the theories of 11-*indriya*, 14-*indriya* and 5-*indriya.*

The orthodox Schools of Brāhmaṇism were based on the *Pariṇāma* theory, and the heterodox Schools on the *Ārambha* theory. Buddhism advanced the *Pratītyasamutpāda* theory, and there the *indriyas* were taught to be the motive power to change this phenomenal world.

The characteristics of *indriyas* are explained in detail in the 2nd chapter of the *Abhidharmakośa.* But in the time of Mahāyāna Buddhism, the 6 *pāramitās* became the way of Buddhist practice, and at last *bodhicitta* came to be discussed as the motive power of the Buddhist practice which aimed at Buddhahood.

—*JIBS* Vol. XIV No. 2, 1966, pp. 493–500

Pandeya, R.C.

THE MĀDHYAMIKA PHILOSOPHY : A NEW APPROACH

The Mādhyamikas came with a new interpretation of the teachings of the Master which they thought was not properly presented by any Buddhist school of philosophy. In their zeal to preserve the sanctity of the concept of the Middle Path (*madhyamā pratipadā*) of the Buddha, they came forward with the novel interpretation of the theory of causality, popularly called the theory of Dependent Origination (*pratītya-samutpāda*).

In knowledge we assume that there is an object (*ālambana*) which is responsible for it. But can we show the relationship between an object and its knowledge ? The Mādhyamikas give a negative answer to this, saying that what we are aware of is only a concept of an object. This concept is based upon another concept of relation. The notion of causality for the Mādhyamikas is not rooted in actual co-ordination of factors.

It means only dependence of one concept upon another (*hetupratyayāpekṣa*). This dependence is not to be conceived in a metaphysical sense. It is purely an epistemic relativity. The task of philosophy is to show that reality conceived within the relativity-field is conceptual, and hence it has no essence of its own, *i.e.*, it is not what it would be in itself (*svabhāva-śūnya*).

Truth about the relativity of concepts is to be told to the world (*loka-saṁvṛti-satya*), because the concepts are still there, but the truth in itself can never be told, since concepts do not contribute to it. Truth is negation of concepts. But reality should not be confused with truth. Only a proposition can be true or false. Reality is like *nirvāṇa* only in the sense that each one of them is conceived by negating all concepts fabricated by our mind and language.

The Mādhyamika system prefers to use the word *advaya*. *Advaya* does not mean the denial of duality, but of two. The word *advaya* read with the word *śūnya* means complete absence of numberable objects or the number concept. But what this *śūnya* is in itself cannot be answered. One thing is certain that it is not nothing.

The Mādhyamika system is called dialectical absolutism by its modern interpreters. Dialectic understood in the Hegelian sense is a synthetic thought-process, but the Mādhyamika would be the last person to subscribe to any synthetic approach. They are out-and-out analysts; they profess the analysis of concepts. Nāgārjuna's analysis seems to be the original on which Śaṁkara has modelled his dialectic.

Thus, the Mādhyamika system is neither absolutist nor dialectical. It is an analytic system, but with negative function. There is no one word to express this idea, and, therefore, it should either be called 'analytic zeroism' (zero is not the same thing as void) or, better, be given no name at all.

—*PEW* Vol. XIV No. 1, April 1964, pp. 3–24

Pandey, S.C.

THE OLD ADVAITA VEDĀNTA

Gauḍapāda, the author of the Āgamaśāstra, represents the Vedāntic tradition in philosophy. He observed that his philosophical views are the settled conclusions of Vedānta. He refers to Vedic and Upaniṣadic passages, passages from the old Vedāntic literature; but without explicitly mentioning his sources. All his sources include the Saṁhitā, Upaniṣads, the *Bhagavatgītā* and the *Brahmasūtra*. Gauḍapāda is fully acquainted with the philosophical systems of his time. He has utilised various developments of Upaniṣadic thoughts in the aphoristic and pre-Gauḍapāda periods of Advaita Vedānta. These developments are explicitly mentioned by those who follow him. Maṇḍana Miśra utilised the sources like the Saṁhitās, Dharmaśāstra, *Mahābhārata*, Purāṇas, Mīmāṁsā, systematic Vedānta and grammatical schools. Śaṅkara went to the roots of Vedānta, Upaniṣads, the *Brahmasūtra* and the *Bhagavatgītā* and wrote commentaries upon them He also utilised almost the same sources as used by Maṇḍana Miśra. He also refers to a number of Pre-Śaṅkara commentaries on Vedānta works, both Advaita and non-Advaita. Śaṅkara presupposes certain commentaries or *Vṛttis* in almost every commentary of his. Śaṅkara attaches paramount importance to his long tradition of Advaita and goes to the extent of stating that a man who does not know the tradition is to be described a fool, howsoever learned he might be in the sciences. He also refers to a few Advaita Ācāryas and quotes them to confirm his views. And these Ācāryas are Kāśakṛtsna, Bādarāyaṇa, Upavarṣa, Sundarapāṇḍya, Draviḍācārya, Brahmānandī and Gauḍapāda. These were thus the precursors of Advaita before Śaṅkara. There is no exaggeration in saying that there is a continuous growth, and not a graft, of Advaita doctrines from the *Ṛgveda* right upto Gauḍapāda. The history of the growth has been divided into five periods : the Vedic, the Upaniṣadic, the Epic, the Aphoristic and the pre-Gauḍapāda period of the commentaries. A brief account of this history is given in the present paper. Influence of Buddhism on Gauḍapāda and Śaṅkara is also discussed.

—*JGJRI* Vol. XX-XXI Pts. 1–4, November 1963. issued in August 1965, pp. 167–234

Pensa, Corrado

IL TERZO BHĀVANĀKRAMA DI KAMALAŚĪLA (THE THIRD BHĀVANĀKRAMA OF KAMALAŚĪLA)

The author throws light on how to practise *śamatha* and *vipaśyana.* The *yogin* as one who bases himself on the requisites of *śamatha* and of the *vipaśyana*, that is, on purity of conduct, *etc.*, (*Śīlaviśuddhyādau*), having aroused in himself the great compassion (*mahākaruṇa*) for all the beings and having formulated thought of illumination (*bodhicitta*), should engage himsellf (*prayokatavyam*) in study, in reflection, and at the end, in realization (*śrutacintābhāvanāyām*).

—*RDO* Vol. XXXIX Fasc. 3, 1964, pp. 211–42

Perera, T.H.

WAS LORD BUDDHA AN AGNOSTIC ?

Lord Buddha denied categorically the existence of a permanent entity (called soul) in course of constant change. He also did not subscribe to the view of creator or the prime entity (*Paramātmān*). He rejected the

First Cause without a beginning or the Natural Law of Cause and Effect. If the cause has no beginning, it is inconceivable to think of an effect (God's Creation) with a beginning. All that we are is the result of what we have been.

—*Bu.* Vol. XXXVII No. 5, October 1966, pp. 137–39

Pyne, Granville C.
BUDDHISM AND RICHARD WAGNER

Wagner's *Die Sieger* was founded on the simple legend of a *Cāṇḍāla* girl who was received into the Order of the Buddha, and who, through her, passionate and purified love for Ānanda, herself gained merit. But Wagner found great underlying beauty in this material and saw the possibility of dealing with reincarnation through the special techniques of music-drama. The author has discussed the impact of Buddhism on the works of Wagner.

—*AP* Vol. XXXVII No. 9, September 1966, pp. 415–20

Sasaki, G.H.
JÑĀNA, PRAJÑĀ, PRAJÑĀPĀRAMITĀ

In early Buddhism *ñāṇa* and *paññā* are not distinctly differentiated from each other. *Ñāṇa* means just knowledge in a lofty sense. And according to Mrs. Rhys Davids, *paññā* represents 'coming-to-know' and 'coming-to-be.' But Mrs. Rhys David's distinction is suggestive. Her distinction is based on *Abhidhammic* interpretation.

In *Abhidharma* period we may find a multi-polar distinction between *ñāṇa* and *paññā*. In the Theravāda school, the term *paññā* came to mean the knowing of the subject and in contrast *ñāṇa* came to mean the object to be known (*ñāta*). Thus *ñāṇa* is the object, while *paññā* pertains to subject. The endeavour to obtain *ñāṇa* presupposes *paññā*. In other words, *paññā* has a broader sense than *ñāṇa*. This latter understanding became clearer in the Sarvāstivāda School in which *prajñā* is dealt with both in its psychological and religious aspects. Later Buddhism much depends on the idea of *Prajñāpāramitā*.

—*JOIB* Vol. XV Nos. 3–4, March–June 1966, pp. 258–72

XII-B PHILOSOPHY AND RELIGION (NON-BUDDHIST)

Aiyangar Gopalswamy, T.K.

A PRE-NYĀYA SCHOOL OF MĪMĀṀSĀ

The Nyāyasūtras abound in technical terms adopted by the Mīmāṁsakas. Some of the Sūtras testify to the comprehensive knowledge of Gautama, in both the Mīmāṁsā, Pūrva and Uttara. Like a full-fledged Mīmāṁsaka, Vātsyāyana interprets the Vedic passages so ably that he could be recognised as an authority in the *Vākya-Śāstra* (Mīmāṁsā) as well, besides Gautama's Nyāya.

Just as the Mīmāṁsakas state that every *Vidhi*, *Arthavāda*, *etc.*, conduce to the performance of *Dharma* or religious acts, so also Gautama's ultimate aim is to prove that the Vedic words contribute to valid means of right cognition. It is beyond doubt that Mīmāṁsā was in its progress at the time of Nyāya *Sūtrakāra* in general and *Bhāṣyakāra* in particular. It can be conceded that the Mīmāṁsā, envisaged in the *Nyāyasūtra* and the *Bhāṣya*, is a little known Mīmāṁsā or pre-Nyāya school of Mīmāṁsā.

—*JGJRI* Vol. XX-XXI Pts. 1-4, Nov. 1963, issued in Aug. 1965, pp. 71–83

Arya, Devakanya

ACINTYABHEDĀBHEDA OR INCONCEIVABLE DIFFERENCE-NON-DIFFERENCE

Acintya-bhedābheda is the technical term applied to the philosophy of the Caitanya School of Vaiṣṇavism of which Jīva Goswāmī and Baladeva Vidyābhūṣaṇa are the chief exponents.

According to the Vaiṣṇava writers, the term *acintya* implies the fact of being 'beyond the grasp of reason'.

Śrīdhara explains inconceivability in two ways : (i) knowledge which has got to be accepted for explaining certain facts, but which cannot stand the scrutiny of argumentation and (ii) that which cannot be conceived of either as different or as non-different and can be known only through implication (*arthāpatti*).

According to Jīva Goswāmī, inconceivability consists in accomplishing that which is conceptually impossible of accomplishment. The notion of *Acintya-bhedābheda* or 'inconceivable difference-non-difference' is based on the inseparable connection of certain powers and the possessor thereof-between Mahālakṣmī and Bhagavān Śrī Kṛṣṇa. In the case of the Lord, supreme bliss is the substance and qualities are the powers, while the Lord is the one qualified by both. The powers and the possessor thereof are inseparable. Thus, the relation is neither one of complete difference, nor of absolute non-difference, but in a way one of difference–non-difference. For instance, the rays of the sun and the sun, both being luminous, appear as though they are not different from each other, but both of them are obviously two different entities. Postulation of either of the views involves a number of fallacies. For example, in the *Bṛhadāraṇyakopaniṣad*, *Brahman* is *Vijñāna* (pure consciousness) and *Ānanda* (absolute bliss). Because of these two different attributes belonging to the same ultimate principle, there is scope for some kind of internal difference (*Svagata-bheda*) in it. But the ultimate Reality, according to this school, is destitute of any kind of homogeneous (*Sajātīya*) or heterogeneous (*vijātīya*) difference. To avoid this, *Vijñāna* and *Ānanda* may be taken as identical. But that would involve the fallacy of redundance which is not allowed.

Both difference and non-difference are real and co-exist in the ultimate Reality, but how they co-exist is simply inexplicable. Hence, the doctrine is called *Acintya-bhedābheda*.

Like Jīva Goswāmī, Baladeva Vidyābhūṣaṇa also recognizes the essential difference between the Lord on the one hand, and the individual self and universe on the other, but at the same time, he holds that they are not different from the Lord, because they are effects of the Lord, and the effect can never be different from the cause.

In his *Prameya-Ratnāvalī*, he quotes various Upaniṣadic texts to prove the difference, but at the same time, he never forgets that the Lord is not different in his true nature. In addition to the doctrine of *Acintya-bhedābheda*, he recognizes the concept of *Viśeṣa*. He maintains that Lord and His attributes are spoken of separately like the water and the wave. This distinction being due to the function of *Viśeṣa*, has to be accepted for conventional purposes. Thus, though he accepts the concept of *viśeṣa* to reconcile the contradictions, his philosophy is mainly that of *Acintya-bhedābheda*.

Bhāskara's doctrine of *Bhedābheda* is technically called *aupādhika*. According to him, *Brahman* is termed *Bhinnābhinnarūpa*, *Abhinna* or *Kāraṇarūpa* being the real and natural form of the Lord, while *Bhinna* or *Kārya-rūpa* being due to *upādhi* or limiting adjunct.

Nimbārka's doctrine is known as *svābhāvika-bhedābheda*, natural difference and non-difference. According to him, Lord is different from the soul and the universe in the sense that they are his effect, and as such cannot be identical with him. Self being only a part, cannot be absolutely identical with *Brahman* which is whole, and the universe being unconscious and gross, too, cannot be so with *Brahman* which is pure consciousness, non-material and transcendent. This difference is real and unavoidable.

At the same time, the universe and the individual soul are non-different from the Lord in the sense that they are solely dependent on Him for existence; they cannot exist without Him who is their cause.

Thus, according to Nimbārka, both difference and non-difference are real, true and natural, while according to Jīva Goswāmī, they are inconceivable (*Acintya*).

Goswāmī's theory shows an equal and impartial regard for all *Śruti* texts and is very wide in its application.

—*PQA* Vol. XXXVIII No. 3, October 1965, pp. 191–98

Atreya, B.L.

PARAPSYCHOLOGY AND HINDU IDEA OF REINCARNATION

Some of the most interesting discoveries of Parapsychology are:

1. Besides his physical body, man is something mental or spiritual or both. The mind or spirit of man has its own existence; besides working with the means of the physical body and its sense-organs, it has got the power and capacity of knowing and doing things independently of the body.

2. Psychical Research has established it beyond doubt that in man there is another body, called the Astral body, apart from the physical body.

3. There is a third and very important kind of psychical data, namely, the facts of trance mediumship, which indicate that the personality of man does not come to an end when his physical body dies, but continues to exist and function somewhere in a spiritual realm of nature.

Once survival is accepted as a possible fact, it is not difficult to understand that reincarnation of the dead in this world or any other world in the universe is a scientific and rational conception. Occasional remembrance of 'the previous lives' occurring in all parts of the world is an added proof of reincarnation. Many of such alleged cases have been carefully and scientifically studied by competent people all over the world and a very strong evidence in favour of the Hindu doctrine of reincarnation is being built up. More books on reincarnation have been published in the West than in India.

—*PI* Vol. II No. 3, November 1965, pp. 1–4

Atreya, B.L.

YOGA—AN INTRODUCTION

The three most necessary steps in *Yoga* are complete mastery and control over the body, purification, control and fixation of the mind, and contemplation, introspection and analysis of human experience in order to grasp the real nature of the self. Apart from the primary aim of *Yoga*, namely, self-realization and deification, there are great benefits that accrue to the *Yogī* almost automatically, which are called *siddhis* or supernormal powers of cognition and action.

An acquaintance with Depth Psychology and Parapsychology will prepare the mind of a modern man to read the literature on *Yoga* without feeling any preposterousness about it. Parapsychology or psychical research has brought to our notice the following supernormal powers of knowledge and action :—

A. Supernormal powers of cognition: 1. telepathy, 2. clairvoyance, 3. pre-cognition, 4. unusual or supernormal knowledge received in dream, trance or through motor automatism, 5. hallucinations or apparitions, 6. psychometry or object-reading, 7. crystal gazing and 8. genius.

B. Supernomal powers of action : 1. psycho-kinesis, 2. movement of heavy objects, simply by mere will, 3. levitation, 4. poltergeistic effects.

Some of the methods suggested by applied Parapsychology are : 1. devitalising the body, 2. emptying the mind, 3. attention on the interval between two ideas, 4. silence of the conscious mind, 5. wakeful hypnotism and 6. internal controlling voice (*nādayoga*)

We see in these processes a stamp of the ancient *yoga* processes the purpose of which was self-realisation. Parapsychology and *yoga* are, thus, tending to meet, and the more the former advances, the more it is sure to come closer to *yoga*.

—*PI* Vol. II No. 3, November 1965, pp. 11–38

Aurobindo

YOGA AND HUMAN EVOLUTION

The highest term of evolution is the spirit in which knowledge, love and action, the three fold *dharma* of humanity, find their fulfilment and end. This is the *ātman* in the *ānandakoṣa*, and it is by communion and identity of this individual self with the universal self, which is God, that man will become entirely pure, entirely strong, entirely wise and entirely blissful, and the evolution will be fulfilled.

The conquest of the emotions and the intellect by the spirit is made possible through *Yoga*.

In *Yoga* the whole past progress of humanity, a progress which it holds on a very uncertain lease, is rapidly summed up, confirmed and made an inalienable possession.

—*Adv*. Vol. XXI No. 3, August 1964, pp. 9–12

Azuma, Kazuo

TAGŌRU NO *ĀTMAPARICAYA* (DAI IPPEN) NI TSUITE (ON TAGORE'S *ĀTMAPARICAYA* (THE FIRST CHAPTER)

The essay in the Ist Chapter of the *Ātmaparicaya* of Tagore mainly expresses the thinking on life and poem. The opening poem recounts the pleasant feelings in the unification of life and poem. Contemporary Western poets were generally sceptical of the worth of this actual life, and gazed at its negative spheres; but in Tagore's case, both internal life and external nature were quite positive, and nothing but the manifestation of the same God who was named as *Jīvandevatā* by him. Unlike the Westerners, he felt harmony and unity of human beings and nature. It was not due to monism or similar doctrines, but to his foreboding of life as the whole or his love of life; and it was not his ego-insistence or ego-expansion. It was the very relation of love between him and God. And for him, to spread the possibility of life is just the realization of life. Tagore persistently repeated that the two universal powers in nature and in human beings are essentially one. It is known that he recognized human beings for the possibility of realizing life as the universal.

—*JIBS* Vol. XIII No. I, 1965, pp. 371–74

Bhattacharya, H.

CRITICAL OBSERVATIONS ON THE CONCEPT OF GOD IN THE *BHAGAVADGĪTĀ*

The author has made critical observations on Patrick Olivelle's 'Concept of God in the *Bhagavadgītā*', a paper published in the *International Philosophical Quarterly*, December 1964. Mr. Olivelle, in that paper, has tried to present before his readers a number of glaring inconsistencies in the teachings of the *Bhagavadgītā*, particularly in respect of the metaphysical doctrines contained therein. He, no doubt, appears to have been well-impressed by the depth of its teachings, but nevertheless complains about the veritable confusion caused by them.

The present author has examined critically the transcendence and immanence of God, the spirit of God and the problems of creation and of spirits. He has also dealt with the theory of 'Analogy of Being' or 'Thomistic metaphysical participation', which, according to Olivelle, has actually helped the West in working out an intermediary solution of the problem of transcendence-immanence. The above-noted concepts are not unknown to the East, as is evident from the different levels of being admitted by some Buddhists and Advaita Vedāntins.

—*IPC* Vol. X No. 1, March 1965, pp. 40–46

Bhatt, S. R.

BHAKTI AS A MEANS OF EMANCIPATION IN RĀMĀNUJA

The cult of *bhakti*, adumbrated in the Vedic hymns and the Upaniṣads, developed in the *Gītā*, *Mahābhārata* and *Viṣṇupurāṇa* and blossomed forth fully in the thought of Rāmānuja.

According to Rāmānuja, *bhakti* alone is the means to emancipation. He defines *bhakti* as meditation on God accompanied by love. He regards this *bhakti* as synonymous with *upāsanā*. In the *Vedārtha-saṁgraha*, he writes that *bhakti* is a kind of knowledge so excellent, precious and exclusive that it robs everything else of its interest. Rāmānuja is of the opinion that such *bhakti* requires a reverent concentration, and as such, is an effect of devout remembrance. It is to be noted that this *bhakti* is not an outer form of worship, but is an inner spiritual attitude produced and enriched by virtue. It is not an emotionalism, but a training of the body, will and intellect. The flower of *bhakti* can be produced by a scheme of *sādhanā-saptaka*. These seven means to steady remembrance resulting in *bhakti* are borrowed by Rāmānuja from the *Vākyakāra*, and for this he also derives support from the Unaniṣads and the *Gītā*.

—*VK* Vol. LI No. 9, January 1965, pp. 470–72

Bhatt, S. R.

ŚAṄKARA AND RĀMĀNUJA—ON THE NATURE OF THE INDIVIDUAL SELF

The author has made a comparative and critical study of the concept of the individual self propounded by Śaṅkara and Rāmānuja on the basis of the *Prasthānatraya* (*i.e.*, the Upaniṣads, the *Gītā* and the *Brahmasūtras*). After discussing the fundamental and far-reaching differences between the two great masters, he has tried to find out as to who is more faithful to, and approximates the true spirit of, the *Prasthānatraya*. The main points of difference between the two are regarding the nature, agency, size, relationship of the individual self to *Brahman*; and whether the individual self in the state of release becomes identical with *Brahman* or simply becomes united with Him without losing its individuality. All these considerations ultimately have driven the author to conclude that both Śaṅkara and Rāmānuja, who differ widely in their views regarding the nature and destiny of the individual self, can claim every support from the Upaniṣads and the *Gītā*; but so far as the *Brahmasūtras* of Bādarāyaṇa are concerned, they lend no support to the views of Śaṅkara.

—*IPC* Vol. X Nos. 3–4, September–December 1965, pp. 23–27,28

Brahmacari, K. K.

BIOLOGY IN THE *BHĀGAVATAM*

The author has given the five different stages of animation of the soul on this mundane plane : *Ācchāditacetana*, *Saṅkucitacetana*, *Mukulitacetana*, *Bikacitacetana* and *Pūrṇabikacitacetana*. The last stage is the highest culmination of the condition of the soul's animation and to this category belong the *Mahābhāgavatas* or *Paramahaṁsas*. They are *jagatgurus* or world-teachers who visualize the existance of the Absolute Personality of Śrī Kṛṣṇa in every entity and every entity in the Absolute Personality of Śrī Kṛṣṇa.

—*IPC* Vol. X Nos. 3–4, September–December 1965, pp. 86–88

Budhananda, Svāmī

VEDĀNTA, THE RELIGION OF FREEDOM

The author has shown that Vedānta is the religion of the true freedom of man.

—*VW* No. 172, March–April 1965, pp. 22–34

Ghaitanya, Br. Vidya

ŚRĪ KṚṢṆA AND THE IDEAL OF LIFE

The conception of the descent of God into our empirical world was a providential necessity which undertook to bridge the gulf between the transcendent and the immanent, between the impersonal and the personal. The advent of Śrī Kṛṣṇa is the fulfilment of such a conception which serves a two fold purpose :

(1) The Supreme Puruṣa or the Upaniṣadic Reality appears to assume a human form into a world of appearance and relativity.

(2) The eternal infinite spirit accepts the limiting adjuncts of a human body to fulfil the spiritual hankering of the aspirants. Śrī Kṛṣṇa's

life, thus, is an explanation of the great translation from absolutism to theism in Indian thought.

—*VK* Vol. LII No. 1, November 1965, pp. 326–29

Chaubey, B. B.
VIṢṆU AND HIS THREE STEPS

The author has shown that the three steps of Viṣṇu stand for the three phases of the sun, one from the rise to the climax, the second from the climax to the setting and the third that which is invisible to the residents of the earth.

—*IPC* Vol. X Nos. 3–4, September–December 1965, pp. 81–85

Das, S. K.
PESSIMISM AND OPTIMISM IN THE PHILOSOPHY OF ŚRĪ CAITANYA AND GURU NĀNAK

The author has tried to impress upon the readers that there is no room for absolute pessimism in Caitanya's philosophy. There is pessimism and optimism only on the phenomenal plane. On the transcendental plane, there is absolute optimism in relation to which the relative optimism of the world also turns out to be pessimism.

Guru Nānak too cannot be regarded as an absolute pessimist. Guru Nānak believed in the doctrine of *karma* and the transmigration of souls. Thus, it is natural that in course of the soul's journey through repeated births and deaths of the different physical forms, the individual becomes pessimistic, as, through the performance of more and more evil deeds, the hope for the attainment of God's Grace becomes weaker and weaker. But the fact that the hope for the attainment of God's Grace never vanishes proves that there is no absolute pessimism in Guru Nānak's thought. Guru Nānak, no doubt, speaks of relative happiness and sorrow on the phenomenal plane; but he also holds that on the transcendental plane there is neither happiness nor sorrow. So long as the finite self is in the bondage of *māyā*, there is happiness and sorrow on earth. But as soon as it becomes free from this bondage, it becomes *Gurumukha* and turns towards God and merges in Him.

—*IPC* Vol. X Nos. 3-4, September-December 1965, pp. 50–55

Dumont, Paul-Emile
THE HUMAN SACRIFICE IN THE *TAITTIRĪYA BRĀHMAṆA*

Of the older texts dealing with the Vedic ritual, only the *Śatapatha Brāhmaṇa* and the *Śāṅkhāyana Śrauta-sūtras* give us a description of the

Puruṣamedha or human sacrifice. The sacrifice is not alluded to in the *Taittirīya Saṁhitā* and the *Taittirīya Brāhmaṇa.* They only enumerate the symbolical human victims which are let free after the fire has been carried around them. According to the writer, the human sacrifice, as it is described in the *Śāṅkhāyana Śrauta-sūtra,* was symbolic. The actual killing of a man was never performed and that it is a mere priestly convention, which was imagined as a complement to the theory of sacrifice by priests, who saw an anomaly in the omission of man from victims to be offered to gods. Further, nowhere in the Vedic literature there is any mention of the actual immolation of man.

The writer also gives the text and the translation of the fourth *prapāṭhaka* of the third *kāṇḍa* of the *Taittirīya Brāhmaṇa* dealing with human sacrifice.

—*PAPS* Vol. CXVII No. 2, April 1963, pp. 177–82

Gnanesvarananda, Svāmī
DISCRIMINATION

To discriminate and to distinguish the self from the non-self—that is the theme of monism as interpreted by Śaṅkarācārya.

—*VK* Vol. LI No. 9, January 1965, pp. 460–62

Gnanesvarananda
THE DYNAMIC POWER OF VEDĀNTA

In man divinity finds greater expression than in any other entities. In human life alone the soul can attain to the highest perfection and illumination. So the most important thing is to know man.

Vedānta sounds a note of warning to man not to become attached to things that are perishable. Therefore, discrimination, analysis and contemplation have been emphasized again and again.

—*VK* Vol. LII No. 6, October 1965, pp. 276–80

Gnoli, Gherardo
LA SEDE ORIENTALE DEL FUOCO FARNBĀG (THE ORIENTAL SEAT OF *FARNBĀG* FIRE)

The writer refers to the three principal fires of Zoroasterianism, *Ātar Farnbāg* or *Ātar X[illegible]*, *Ātar Gusnasp* and *Ātar Burzen Mihr*, which are mentioned in the Pahlavī texts.

Quoting different versions of the localization of these fires, he summarises as follows :

(a) The Pahlavī tradition informs us that the *Gusnasp* fire was found on the mountain Asnavand of Ātarpātakān.

(b) *Burzen Mihr* was on the mountain Revand, in the 'Peak of Vistasp', that is, in Aparśahr, the region of Nishapur.

(c) Fire *Farnbāg* was found initially on the mountain Xarromand in Xrārizm, but it is said that this fire was transported, in the reign of Vistasp, from Xrārizm to another region, on the name of which there is no unanimity.

The author refers to a tradition that the fire *Farnbāg* was located in the region of Kabul which reflects the spread of Zoroastrian religion in the Achaemenian period.

—*RDSO* Vol. XL Fasc. IV, 1965, pp. 301–11

Gnoli, Raniero

THE SELECTED AND TRANSLATED PASSAGES FROM *PARĀTRIṀŚIKĀVIVARAṆA* UNDER THE TITLE *VĀC*

The author describes that pages 120–164 of comments of Abhinavagupta on *Parātriṁśikā* contain a big digression, in which it is explained how the various orders (*krama*, successions, processions) of phenomena and the principles, proposed in different texts or even in the body of the same text, are only apparently contradictory.

—*RDSO* Vol. XL Fasc. 3, 1965, pp. 215–45

Jacobi, Hermann

ON THE ORIGINAL SYSTEM OF *YOGA*

Patañjali defines *Yoga* as *yogaścittavṛttinirodhaḥ*. In *Yoga* five types of psychical functions—*pramāṇa*, *viparyāya*, *vikalpa*, *nidrā* and *smṛti*—have been enunciated. While explaining *pramāṇa* as *pratyakṣānumānagamaḥ*, Patañjali seems to have borrowed this idea from Sāṁkhya. *Viparyāya* or false knowledge is the counterpart of *pramāṇa*. *Vikalpa* is a mode of thought depending upon linguistic conceptions corresponding to nothing in reality. Its knowledge as thought *sui generis* is a very noteworthy contribution of the original *Yoga*.

Nidrā or deep sleep is a psychical function, because on being awake one is conscious of having slept well or badly. This would not be possible if one did not remember *nidrā* as a real event. Memory is the non-disappearance of a thing known already.

The theory of *kleśas* in *Yoga* has for its central point the relation of *kleśa* and *karma*. It is only in connection with the *kleśas* that the *karmāśaya* leads to the effect of *karma*. The *kleśas* can be brought to extinction only by insight into the worthlessness and reprehensible nature of all things.

Sabīja-samādhi is the last stage of the exercises of the *Yogin*. It is preceded by seven others, namely *yama*, *niyama*, *āsana*, *prāṇāyāma*, *pratyāhāra*, *dhāraṇa* and *dhyāna*.

Sāṁkhya knows only two categories of being—matter (*Prakṛti*) and *Puruṣa*. *Prakṛti* consists of three *guṇas—sattva*, *rajas* and *tamas*. When the equilibrium of these *guṇas* is disturbed by the proximity of *Puruṣa*, there occurs a series of products. This metaphysics of Sāṁkhya has been entirely appropriated by Patañjali.

The author of *Nyāyavārttika* says that, according to *Yoga*, the *indriyas* are of material nature. According to Sāṁkhya, they are non-material. In respect of equality of *puruṣas*, Patañjali had to make an exception so as to make a place for *Īśvara*, who is foreign to Sāṁkhya, but indispensable to *Yogins*.

Patañjali refutes the Buddhist theory of *citta*. He refutes *vijñānavāda*, according to which there is no external thing. He says that things are real and they effect the *citta*. They are known by the *Puruṣa*. Buddhists deny the *Puruṣa* and attribute the role of knower to *citta* itself.

According to Patañjali, time is not a continuum. It consists of time-atoms (*kṣaṇas*), which form a running series. A *kṣaṇa* is entirely unitary, only the present *kṣaṇa* being real; inside a *kṣaṇa* there is nothing earlier or later. According to Buddhists, the *dharma* in question appears every moment and disappears only in order to be substituted by a new but similar one. Thus, existence is only a chain of discrete *kṣaṇas* distinguished by the content.

As against this, we have the doctrine that there is no renewal of *dharma* every moment, but only transformation of the permanent substance lying behind. This idea of *kṣaṇa-krama* might have originated independently of the Buddhists, because the fundamental idea of time-atom is met with in Jainism also.

—*YM* Vol. VIII No. 4, April 1966, pp. 1–32

Javadekar, A. G.

CONSTRUCTIVE RE–INTERPRETATION OF ADVAITA VEDĀNTA : INTERPRETATION OF *SAC–CID–ĀNANDA*

Brahman is principally *ānanda*, and only by implication *sat* and *cit*. It is of great significance that in the *Brahmānanda valli* of the

Taittirīyopaniṣad, *Brahman* (*sat*) is identified with *Ātman* (*cit*), and that again with *rasa* (*ānanda*).

In Vedānta, Reality has been diversely described as (i) *sat*, (ii) *asat*, (iii) both *sat* and *asat* and (iv) neither *sat* nor *asat*.

These four positions, called *Catuṣkoṭi* in Buddhism, have been denied both in respect of *śūnya* and *vyavahāra-satya* (Reality). From the identical description of *māyā*, *śūnya* and *saṁvṛti-satya*, the plausibility of *māyāvāda* being disguised, nihilist Buddhism arises.

The double-edged *Catuṣkoṭi* may also be compared with the Jaina *Syādvāda* where it is seven-fold.

By comparing the Vedāntic, the Buddhist and the Jaina positions, we may describe them as follows : Regarding *Brahman*, there is absolutist ineffabilism, regarding *māyā*, alogical ineffabilism, regarding *śūnya*, nihilist ineffabilism, regarding the world, sceptical ineffabilism, and finally in Jainism there is probabilistic ineffabilism. But the goal of all the three systems is to pave the way towards a spiritual experience that transcends discursive thought.

The Buddhist has taken an exclusively negative attitude towards reality. Its pessimistic outlook on life has ended in a sceptical epistemology. The Vedānta, on the other hand, depends upon the wholesome epistemological position of the self-validity of knowledge.

From the absolutist point of view, the world and the individual self are both unreal. But the Vedānta asserts the unreality of the world, but inconsistently assigns reality to the individual soul. According to the Vedāntin, the world is real as opposed to *prātibhāsika-sattā*. Vedānta accepts the empirical reality of the world. Its ethics also require the reality of the world. Moreover, the Vedāntic distinction between *jīvanmukti* and *videha-mukti* quite conclusively proves the reality of the world. Finally, even ontologically, the world is real.

The *jīva* (individual soul) is shown to be identical with *Brahman* by following the methodology of *bhāga-tyāga-lakṣaṇā* in determining the meaning of the *mahāvākyas*. If *jīva* is declared to be essentially *Brahman*, by disregarding its accidental limiting adjuncts (*upādhis*), the world is also essentially identical with *Brahman* by following the same procedure.

The systems of Rāmānuja and Vallabha have identified the *sat* aspect of *Brahman* with the insentient world and *cit* aspect with *jīva*, but there is no *ānanda* aspect in either of them. Thus, in spite of their total the self is much too less than what Śaṅkara has assigned to these entities.

The position of God in Vedānta makes Him synonymous with *Brahman* and its association with the creative power of *māyā*. He is not a product of *māyā*, but is its Substratum.

—*PQA* Vol. XXXXII No. 1, April 1964, pp. 1-10

Jordens, J.

DEATH IN THE UPANIṢADS

The first chapter of the *Bṛhadāraṇyaka* definitely wants to convey the idea that death is responsible for the creation of the universe.

Death is but the completion of a process of decay which belongs to nature itself. Apart from the passive decay of the senses, the process of dying also includes an active aspect ascribed to the self. The self lights up and throws away the body.

Death in the Upaniṣadic vision ranks high among the powers that count within this universe. It is connected with food, the sustenance of all that lives, and earth, the great mother. It is connected with fire, air, sun, the quarters of space, the plants, the moon, and water as a macrocosmic power. It is also connected with great gods, Indra and Prajāpati.

—*JOIB* Vol. XIV Nos. 3-4, March-June 1965, pp. 297-305

Joshi, Hemachandra

UDAYANA'S REFUTATION OF AN ANTI-THEISTIC ARGUMENT

In the third chapter of his *Nyāyakusumāñjali*, Udayana refutes an anti-theistic argument put forth by the Mīmāṁsakas and the *anīśvaravādins*. Udayana says that mere non-apprehension (*kevalānupalabdhi*) does not establish non-existence, but the non-apprehension of that which is capable of being perceived (*pratyakṣayogya*). Since God is incapable of being perceived (*pratyakṣa-ayogya)*, non-apprehension cannot establish His non-existence. Udayana refutes all the possible points of his opponents. The inferences drawn by the opponents invite the fallacies, *viz.*, *Siddha-sādhana* and *Asiddhi*. The opponent says that the existence of God is known from the scriptures and what is denied is His omniscience and His *kartṛtva*. Udayana says that if scriptures are *pramāṇa* (authoritative), then no inference against what they say is possible. They glorify Him as omniscience and the Creator of the Universe. And if the scriptures are not *pramāṇa*, then again God being *asiddha* He cannot be the *Pakṣa* of any inference.

—*JGJRI* Vol. XX-XXI Pts. 1-4, Nov. 1963, issued in Aug. 1965, pp. 85-96

Joshi, K. S.

IS *SAMĀDHI* A STATE OF CONCENTRATION ?

According to the *Yogasūtra* of Patañjali, *dhāraṇā*, *dhyāna* and *samādhi* are the three aspects of a single process, in which the multipointedness of the mind gets reduced progressively and the mind is made more and more silent by fixing it on subtler and subtler objects. In *dhāraṇā*, the first step to concentration, the mind is fixed on some restricted area (*deśa*) of the body, on some external object like idol, *etc.* In this, the area of expanse of the operation of mind is limited and there is a variety of impacts gathered by the mind.

When the expanse is further restricted in such a way that a similar impact is gathered by the mind over and over again, then *dhāraṇā* is said to have given way to *dhyāna*.

Both *dhāraṇā* and *dhyāna* are states of knowledge in its three aspects (*tripuṭi*), *viz.*, the object of the knowledge (*dhyeya*), the knowledge itself (*dhyāna*) and the experiencing agent (*dhyātā*). In both, one becomes conscious of an object.

In *dhāraṇā*, the impacts on the mind are diverse, whereas in *dhyāna* there is a continuous flow of impacts of similar kind. When the process of *dhyāna* becomes increasingly intense by practice, the consciousness that one is concentrating fades away, till it vanishes completely when the state of *samādhi* is said to arise.

This state of *samādhi* is still a process of knowledge connected with the past experience of an object and bears the seed of *avidyā*, 'confusion'. Being born of *avidyā* and conditioned by past experience, this *sabīja* or *samprajñāta samādhi*, as it is called by Patañjali, cannot lead to *mukti*.

The single thought in which one is absorbed is called *kliṣṭa-vṛtti*, in which there is no complete negation (*nirodha*) and *vṛttis* come up again and again and one finds oneself engaged in an endless chain of concentration and loss of concentration (*vyutthāna*).

This state is often mistaken for *nirbīja*, *nirvikalpa* or *asamprajñāta samādhi*. But, in fact, there is a vast difference of quality between the two.

To avoid the confusion between the two states, the present writer suggests that the state of deep concentration, which is a state of knowledge, and which comes and goes, may be termed *samāpatti*. We should then use the word *samādhi* to denote a state which is not a state of knowledge, which comes uninvited and once for all, when all conditioned activity on the part of the mind arising from past experience ceases completely.

Whether we derive the word *samādhi* from *sam*+*ā*+ √*dhā*, 'place together' or from *samam*+*a*+ √*dhā*' 'to place in equipoise' or from *samyak*+*ā*+ √*dhā* 'adjust or integrate nicely', it refers to the same state, characterised by spontaneity, perfect balance and integrated adjustment.

—*PQA* Vol. XXXVIII No. 1, April 1965, pp. 55–59

Joshi, K. S.

ON THE MEANING OF *YOGA*

The origin of the word *yoga* has been traced from the *Ṛgveda* and the *Atharvaveda*. While explaining its meaning, the author has referred to the Vedic practice of the union of bullocks or horses under a yoke, which seems to have made an impact on the meaning of the word *yoga*. But the most significant change in the meaning of the term has been traced by the author to an apparent similarity between the senses of men and horses. A rider can go on his way comfortably, if the horse is well within his control. Similarly, one can go through life comfortably, if the senses are controlled. It was thus that the term *yoga* came to indicate the method by which the senses and, by implication, the mind can be controlled. The meaning of *yoga*, as mentioned by Pāṇini, the *Kaṭha Upaniṣad* and the *Gītā* have been discussed in detail in this article. The author has also examined various definitions and descriptions of *yoga*. All these definitions have been analysed by him in terms of two common factors—the concepts of *abhyāsa* (practice) and *vairāgya* (non-attachment)—which have also been referred to by Patañjali as the means to the elimination of our five-fold mental activity. After discussing these two concepts, the author concludes that this two-fold process forms the very root of *yoga*. In the end, the writer examines the various *yogas* or the varieties of *yoga*, *i.e.*, *bhakti-yoga*, *haṭha-yoga*, *laya-yoga* and *mantra-yoga*.

—*PEW* Vol. XV No. 1, January 1965, pp. 53–64

Litman, A. D.

GANDHI'S PHILOSOPHICAL VIEWS

On the basis of theoretical positions of his ethical conception, Gandhi advances a number of moral forms, practical realizations of which, according to him, lead to attainment of the moral ideal, to moral perfection. Of these norms, the first is *Brahmacarya* which, in its wide significance, he takes as man's domination over his thoughts, passions and deeds. He divides *Brahmacarya* into two stages, firstly, what may be called limited *Brahmacarya*, which lies in withholding from indulgence in physical lust, and secondly, perfect *Brahmacarya*, *i.e.*, absolute control of all thoughts, words and deeds. Thus, in reality, Gandhi's views are those of an ascetic and his one-sided treatment of *Brahmacarya* not only failed to find adherents, but provoked sharp criticism from his closest co-workers.

Out of the principle of *Brahmacarya* logically springs the moral question of attitude towards women. In this respect, Gandhi was a humanist, as he saw in women a living embodiment of ethical principles. He, therefore, blamed men for the existence of prostitution. However, for all his lofty and noble thoughts of moral liberation of women, Gandhi's humanism, based on idealistic and didactic teachings, remained, in final estimate, beautiful phrases and unrealistic *Utopia*.

In his conception of morality, Gandhi gives great attention to the ethical categories of truth and justice. He also took keen interest in another ethical problem—the problem of relationship to property. His attitude in this respect was of *aparigraha* and, herein, lies the contradictory character of the Gandhian concept of morality. For, he declares that to possess property is a crime, but at the same time, preached the necessity of self-limitation in possession.

The ascetic view of moral principles finds its clearest expression in his ethics of fasting which is the logical culmination of the Gandhian concept of morality and clear expression of its abstract, religo-idealistic character and ascetic essence.

—*VBQ* Vol. XXX No. 4, 1964-65, pp. 317–34

Madhavan

PĀÑCARĀTRA SAṀHITĀS AND THEIR PHILOSOPHY

About 108 *Pāñcarātra Saṁhitās*, with a total extent of one and a half crores of *ślokas*, are one of the sources of Vaiṣṇavism. *Pāñcarātra* rites are mentioned in the *Śatapatha Brāhmaṇa* and the *Mahābhārata*. According to S. N. Dasgupta, this system existed at least as early as the 2nd century B.C.

According to the *Nārada Pāñcarātra*, the name signifies 'five knowledges' or topics treated in the system. Ultimate reality, according to the Pāñcarātras, is Nārāyaṇa, who is infinite, eternal, of the nature of pure consciousness and bliss, beyond all names and forms. The ultimate reality, viewed as endowed with the six divine attributes and in the company of his consort Lakṣmī, is the highest conceivable form which the liberated souls enjoy in *vaikuṇṭha*. This is the first of the four *vyūha*-manifestations of Nārāyaṇa and from this emanate the other three *vyūhas*.

Another type of descents, which belong to the Pure Creation, are the 39 *vibhava-avatāras*, the *antaryāmins* and the *arcāvatāras*.

The process of evolution of the cosmos, according to the Pāñcarātras, is similar to that held by the Sāṁkhyas. But while the latter ascribe the evolution of *prakṛti* to the mere presence of *puruṣa*, the Pāñcarātra considers it as the result of the will of God. The eight-fold *yoga* is also prescribed. But the aim of the *yogin* is to attain union with the Lord and not aloofness as in the *Pātañjala yoga*.

—*VK* Vol. LI No. 10, February 1965, pp. 504–7

Mahadevan, T.M.P.

THE PHILOSOPHY OF ŚAṄKARA

Śaṅkara urged his fellow-men to turn from the ephemeral to the abiding. He explains that there is no difference between the behaviour of men and that of animals so long as the moving factors are appetition and aversion and activity of going forth with external sense objects.

Release, which is regarded as the highest value, is the same as the Supreme Self. This self is the one constant consciousness which is self-luminous. It is absolutely eternal. *Mokṣa* is its very nature and so it is eternal and beginningless.

That which obstructs the realization of the true nature of the self is nescience and this can be removed only by knowledge. *Brahman* is revealed only to one who is non-attached to works and their fruits. *Śravaṇa*, *manana* and *nididhyāsana* are the path.

To Śaṅkara goes the credit of consolidating Advaita. No one may be barred from the eternal quest, for it is the common birth-right of all.

—*VW* No. 174, July–August 1965, pp. 26–30

Maheshwari, H.

SPIRITUAL VALUES IN THE *GĪTĀ*

Śrī Kṛṣṇa taking up the problem of mortality enters into the metaphysical axiology of immortality and intimately leads his disciple Arjuna into the realm of those values which at once go with immortality and bear a significance much above the social and political ideals. The *Gītā* speaks of *Nirvāṇa*. But its *Nirvāṇa* is not a mere dissolution into nothing. It is *Brahma-Nirvāṇa* which marks an infinite attainment of *Brahmahood*. The author also discusses the spiritual value of *Nistraiguṇya*, which means transcendence of all the three *guṇas* of Prakṛti. In the *Gītā*, *Bhakti* does not mean eroticism of any kind, but it is an enlightened love of the Divine, full of an illumined awareness of His Glories and an integral waking submission of all unto him. The *Gītā* speaks of values in such a way as to encourage a harmonious and synthetic vision of the integral aim of life in which we may realize a freedom from all the imperfections of our existence and positively accomplish a fulfilment of all our aspirations.

—*IPC* Vol. X Nos. 3-4, September–December 1965, pp. 11–17

Maitra, Sushil Kumar

BHAKTI AS *PAÑCAMA-PURUṢĀRTHA*

Mukti is the highest value of life. This view does not find favour with the *bhakti* schools. According to them, there is a fifth and higher end, *viz.*, *bhakti* compared to which *mukti* is of little significance. Though the cult of *bhakti* is a distinguishing feature of the religion of the Vaiṣṇavas, it is not an exclusive feature of the Vaiṣṇava religion only, it being also stressed in Śaivism, Sikhism and some other Indian religions.

There are two different views of *bhakti* conceived by the different Vaiṣṇava sects. According to one view, *bhakti* is devotion to the Lord in his *aiśvaryarūpa*, *i.e.*, devotion to Him as the embodiment of transcendent perfection to which there is no earthly parallel. This view is advocated by the Rāmānujist and the Mādhva schools. The other three Vaiṣṇava sects, of Vallabha, Nimbārka and Caitanya, however, reject this view. According to them, *bhakti* is not worth its name unless it is love of the Lord in his *mādhurya-rūpa*, *i.e.*, in His aspect of a sweet and loving person.

These two conceptions of *bhakti* also explain their respective attitudes to *mukti* or liberation. The Madhvaites consider *bhakti* to be compatible with *Sāyujya-mukti* or absorption into the Divine Essence. There is devotion to the Lord more for the sake of His *aiśvarya*. The Caitanyaites, the Nimbārkites and the Vallabhites reject such *mukti* as not answering to the conception of pure *bhakti*. In fact, for a true *bhakta*, the object of a devotion is love for its own sake and not for any extraneous motive.

—*JIAP* Vol. II Nos. 1–2, 1963, pp. 21–28

Malkani, G.R.

ONTOLOGICAL REFLECTIONS-IV (ABSOLUTE REALITY OR GOD)

One argument in favour of God is clearly the cosmological argument. There must be a First Cause, spiritual in character and having an existence of its own outside the world process. On human analogy, it cannot be pure spirit; for pure spirit cannot act. God may not have a physical body, but he cannot be without a mental body, if he is really to act. He must have a desire or a will, *etc.* The human self and divine self cannot be qualitatively different. A closer scrutiny of man would reveal that there is a level in man's being where God and man are one.

The cosmological argument is quite valid within its limits, but the First Cause need not be God in the traditional sense. The true creator may not be so far away and so mysterious as supposed. God Himself is only a mixed product of divine truth and human untruth.

God is great and intelligent, so is self too. We intuit the self directly and immediately, but not God. Even the great God will have to be the self, if we are to know him with comparable certitude. We, therefore, assign to God human attributes to make him more accessible to us. But we degrade God in this process of anthropomorphism. We need reverse the process, and instead of degrading God, up-grade man and divinize him. There is a God outside and there is a God within us.

—*PQA* Vol. XXXVII No. 1, April 1964, pp. 21–34

Malkani, G.R.

SOME CRITICISMS OF *KARMIC* LAW BY PROF. WARREN E. STEINKRAUS ANSWERED

Warren E. Steinkraus has drawn attention to certain problems in *karma*. He speaks of scientific and empirical explanation of certain forms of suffering. Nobody denies that. The question is whether there is super-empirical law which is more potent than the empirical law and controls it. It may be called the law of *karma* or the will of God, or fate, *etc.* Hindu theists generally accept the efficiency of God in everything. Whatever happens happens through the will and power of God. But God does not exercise his power in a vacuum. The force of *karma* determines the direction of things to come. Every individual is in his right place and with the appropriate destiny. God creates a world, not arbitrarily, but in a way which will give to every individual what he deserves, and give him also scope to escape from the working of the law of *karma*, fulfil his destiny and become free.

—*PQA* Vol. XXXVIII No. 3, October 1965, pp. 155–61

Misra, Ram Ugra

FIVE STATES OF *CITTA*

The five states of *citta*, *viz.*, *kṣipta*, *mūḍha*, *vikṣipta*, *ekāgra* and *niruddha*, given in the *Yogavārttika*, have been discussed briefly in this paper.

—*JYI* Vol. XI No. 5, December 1965, p. 69

Pandey, K. C.

DUALISM-CUM-MONOISM (*BHEDĀBHEDAVĀDA*)

Tradition of Dualism-cum-Monoism goes back to the Vedic period. Dualism-cum-Monoism continues to be the basis of living religious sects, both Śaiva and Vaiṣṇava. This paper confines itself to a brief discussion of the important features of the Dualistic-cum-Monoistic system as presented by Bhāskara Bhaṭṭa (11th century A.D.), whose commentary on *Vedānta-sūtra* is available. The important features for discussion are : (1) His defence of Dualism-cum-Monoism; (2) His *Brahma-Pariṇāmavāda*; (3) His application of Dualistic-cum-Monoistic view to *Brāhman*, the individual soul and the world; (4) His conception of liberation; (5) His differences with Śaṅkara and (6) A critical appraisal of his Dualism-cum-Monoism.

—*JGJRI* Vol. XX–XXI Pts. 1–4, Nov. 1963, issued in Aug. 1965, pp. 245–62

Pandey, Shriram

PRATYAKṢAJÑĀNAMĪMĀṀSĀ (INVESTIGATION INTO THE MEANING OF *PRATYAKṢA-JÑĀNA*)

The author discusses the scientific nature of *pratyakṣa-jñāna* and its two types, *savikalpaka* and *nirvikalpaka*. The definition given by Nyāya and other *darśanas* are discussed at length and the author comes to the conclusion that the Nyāya definition alone stands to reason. The author also shows how the definitions given by the Cārvākas, Bauddhas, Jainas, Sāṁkhya-yoga-Vedāntins and Mīmāṁsāvādins are inadequate. He prefers the Nyāya-vaiśeṣika definition.

—*SS* Vol. XXI No. 1, Saṁvat 2023, pp. 38–53

Pandit, M. P.

READINGS IN THE *BṚHADĀRAṆYAKA UPANIṢAD* : *PRĀṆA* IN EMBODIMENT

It is not merely the Self, the *Brahman*, that is real. The worlds that emanate from it, the individual formations therein and the life-force, *Prāṇa*, that sustains them, are all equally real. *Prāṇa* is nothing but the self-energy put out for purposes of manifestation universally and individually. The Upaniṣad calls upon the seeker to perceive this real nature of *Prāṇa*.

Lodged in the subtle body of man, this central *Prāṇa* is like a child in embryo. The strength or weakness of *Prāṇa* is largely dependent upon the nourishment received from matter, food.

Prāṇa is not only a premier agent, but is the one power of the self that organises itself in and as so many senses which perform the life-operations.

—*Adv.* Vol. XXI No. 1, February 1964, pp. 18–20

Pandit, M. P.

READING IN THE *BṚHADĀRAṆYAKA UPANIṢAD* : FORM AND THE FORMLESS

There are two deployments of the Eternal : The Eternal in Form, the Eternal in Formless. When it determines itself in form, there arises naturally the possibility of de-determination, of freeing itself from the form, dissolution of the form, *i.e.*, death. When it is formless, there is naturally no dissolution, no death, it is immortal.

Aurobindo says, "These apparently opposite terms of one and many, Form and Formless, Finite and Infinite, are not so much opposites as complements of each other;......not hopelessly incompatible alternatives, but two faces of the one Reality which can lead us to it by our realization of both together and not only by testing each separately".

Thus is *Brahman* manifest on all the planes of its self-expression, cosmically as well as individually. Speaking of the Cosmos, the Upaniṣad analyses the manifestation in both the aspects : the formed and the formless.

Lest it should be assumed that these two categories cover the entire *Brahman* or exhaust it, the seer goes on to add that even this does not adequately describe the *Brahman*. Whatever may be posited, the *Brahman* is still beyond it. It is neither this nor that, *neti, neti*. And yet there is nothing which exists outside it. It is the Real of the real.

—*Adv*. Vol. XXI No. 2, April 1964, pp. 22–24

Pandit, M. P.

READING IN THE *BṚHADĀRAṆYAKA UPANIṢAD* : THE DOCTRINE OF HONEY

The *Śatapatha Brāhmaṇa* has an interesting legend. Dadhyan, son of Atharvan, was taught *Madhu-vidyā*, Doctrine of Honey, by Indra. The fifth section of the *Madhu-kāṇḍa* is devoted to an exposition of this knowledge which is aptly called the Doctrine of Honey, the knowledge that holds the secret of oneness of life, of interdependence among all forms of life, of the Truth of the One Self, of One Delight that bases and holds the many in its bosom.

The *Madhu* doctrine teaches that the diversity in creation is the manifestation of secret delight, that all things, howsoever heterogeneous and warring they may appear, are held together by a secret harmony effected in them by the hidden creative self-delight of the Supreme, who is the effulgent Self, the Immortal.

—*Adv*. Vol. XXI No. 3, August 1964, pp. 21–26

Pandit, M. P.

READINGS IN THE *BṚHADĀRAṆYAKA UPANIṢAD*

A *yajña*, says Yājñavalkya, in reply to the question of Aśvala in which the sacrificer is conscious of the inner significance, the true roles of the participants, is the sure means to cross beyond the reach of Death.

—*Adv.* Vol. XXI No. 4, November 1964, pp. 24–29

Perumal, V.

THE ROLE OF RELIGION IN HUMAN LIFE

Religion can be broadly defined as the practical aspect of spiritual science which aims at the oneness of God and man. Religion and philosophy are only the two sides of a coin, the theoretical aspect is philosophy, the practical aspect religion. The special feature of Indian culture is the happy blending of the two through *Yoga.*

—*VK* Vol. LI No. 10, February 1965, pp. 511–13

Ram Jee Singh

SOME REFLECTION ON THE PROBLEM OF OMNISCIENCE AND FREEDOM

To say that the omniscient being is one who is justified in believing in an infinitely large number of true synthetic propositions is not only vague but also self-contradictory. Thus, the concept of omniscience, whether logical or actual, involves difficulties.

According to the early Pāli sources, the Buddha offered a qualified support for the doctrine of omniscience even with regard to himself. His reluctance in claiming unqualified omniscience is mainly concerned with knowledge pertaining to future, possibly because it may lead to some sort of determinism in metaphysics and morals. In fact, what is foreseen (*i.e.*, known conclusively) and what is necessary is outside the scope of ethics.

—*PI* Vol II No. 3, November 1965, pp. 39–41

Rege, M.P.

SOME REFLECTIONS ON THE INDIAN PHILOSOPHICAL TRADITION

Indian philosophy formed so early in its history the conception of the unity of things and held fast to it throughout its course. The *guṇas* of the Sāṁkhya are the common stuff of which both mind and matter are composed. One of the kinds of atoms recognised by the Vaiśeṣikas is mental atom.

The critical parts of Buddhism, Nyāya-vaiśeṣika and Vedānta systems contain subtle and penetrating analysis of our ordinary concepts of substances, cause, person, knowledge and so on; and the constructive part of the *Gītā*, Buddhism, Vedānta, *etc.*, contain ways of life which represent perennially valid moral ideals.

According to the Indian tradition, the aim of philosophy is to interpret, develop, restate and purify tradition. This view of the basic function or thought fosters certain intellectual attitudes: (a) conservatism, (b) revivalism, (c) eclecticism and (d) anti-intellectualism.

—*Que*. Vol. XLIV, Winter 1965, pp. 9–24

Sen Gupta, Anima

SĀṀKHYA CONCEPTION OF *TANMĀTRA*: A CRITICAL EXPOSITION

The *Tattva-kaumudī* of Vācaspati Miśra points out that the particle *mātra* in the term *tanmātra* connotes that these subtle elements are devoid of specific characters and, therefore, are not objects of direct human experience. Gauḍapāda states that they are subtle essences of sound, touch, *etc.*, devoid of specific characteristics. Vijñāna Bhikṣu states that the *tanmātras* are non-specific modifications.

The *tanmātras* are not undifferentiated and indeterminate. They can be compared to a certain extent with the *paramāṇus* of the Nyāyavaiśeṣika school. The *tanmātras* are not eternal. In spite of some differences, it can be held logically that, as the basic principles of the physical world, the *tanmātras* occupy a place similar to that of the *paramāṇus*. They are the foundation of this multi-coloured universe.

—*VK* Vol. LII No. 7, November 1965, pp. 315-19

Sen, Nolini Kanta

THE *TAITTIRĪYA UPANIṢAD*

In this article the author has discussed the concept of *annamaya puruṣa*, *prāṇamaya puruṣa*, *manomaya puruṣa* and *vijñānamaya puruṣa* adumbrated in the *Taittirīya Upaniṣad*.

According to him, all these stages of the Eternal Absolute show the fundamental unity of truth and existence.

—*Adv*. Vol. XXI No. 2, April 1964, pp. 31–48

Shah, Nagin J.
JAINAS ON TESTIMONY

The writer discusses in this paper the treatment of testimony upto the time of Jinabhadra and after him as also the views of the non-Jaina schools on this subject.

—*VIJ* Vol. IV Pt. 2, September 1966, pp. 209-27

Shastri, Hari Prasad
SUBJECT-OBJECT IN ADVAITA

Śaṅkara in the end of the prose part of his *Thousand Teachings* has demonstrated that the subject is different from the object and that the properties of the object are not the properties of the subject.

The world, that is subject to perception and conception, is, in fact, not real; its existence is like the existence of a ring in a ring of gold. The world, this illusory creation, is a creation in name and not in fact by a power of the spirit called *māyā* under the impress of which the individual spirit identifies itself with the objects and imposes upon itself the property of objects.

—*SK* Vol. XV No. 4, Autumn 1964, pp. 125–27

Sogani, Kamal Chand
THE *AVADHI* AND *MANAḤPARYĀYA* TYPES OF SUPER-SENSUOUS COGNITION

The *Avadhi* and *Manaḥparyāya* types of cognition form a part of Jaina epistemology. The former refers only to knowledge of material objects along with that of the embodied souls, while the *Manaḥparyāya* type of supersensuous cognition is concerned with the knowledge of the material objects, thought of by the minds of other people. From a study of both it follows that the Jainas simply by experiencing them in their ownselves by severe disciplines arrived at certain conclusions corresponding to clairvoyance and telepathy in modern terminology.

—*IJP* Vol. V. No. 2, 1963-64, pp. 9–12

Steinkraus, Worren E.
SOME PROBLEMS IN *KARMA*

The stoics thought of suffering as disciplinary and as a valuable foil for developing an appreciation of the good. On that view everything that occurs, no matter how deplorable, has a justifiable place in the divine economy. Again, the Western religious theorists introduced the idea of a satanic power which combated God and was the efficient cause of suffering, evil and injustice. Most commonly, serious Western thinkers have accounted for misery, inequity and the like as in some way due to the inscrutable will of the Supreme. In addition, most Western theists and all Christians take the view that God forgives sin.

In Hindu thought, the law of *karma* saves us from the immoral conclusion of blaming God for our difficulties and uneven chances. God is not seen as the guarantor of justice and the sponsor of the moral law. Christians and Moslems and the theistic thought in Europe and America have never sundered moral law from God. This is a point of major disagreement with Hindu thought.

Again, the *karma* doctrine is most helpful in the matter of 'uneven chances' in cases in which there is no evidence or possibility of evil and suffering caused by natural upheavals.

—*PQA* Vol. XXXVIII No. 3, October 1965, pp. 145–53

Taimni, I.K.
THE POINT—II

The existence of a number of different centres co-existing in a common centre is theoretically and mathematically possible and, therefore, there is nothing absurd in the idea of the centres of consciousness having an infinite number of spiritual Entities like the Solar Logoi and monads rooted in the common centre or the *Mahābindu* of the Cosmic Logos.

—*Theo.* Vol. LXXXVII No. 10, July 1966, pp. 241–51

XIII POSITIVE SCIENCES

Dave, Gautam Lal
THOUGHTS ABOUT *JYOTIṢAŚĀSTRA*

Nārada and Kāśyapa mention a number of propagators of astronomy. That the *śāstra* is *ṛṣi-praṇīta* is clear from a number of references in the Vedas. This science is the eye of the *Vedapuruṣa*. The *śāstra* is a Vedāṅga, is *sanātana* and is *ṛṣi-praṇīta*.

—*Samv.* Vol. I No. 3, February 1965, pp. 40-44

Dvivedi, Ramanath
AUṢADHASIDDHYĀḤ (CHARMS TO PREPARE MEDICINES)

There are a number of means for attaining *siddhis* like the birth, medicine, penance and meditation. Caraka refers to these *siddhis* as *yoga*. The medicines are said to be of four types : *divyauṣadhis*, *rasauṣadhis*, *mahauṣadhis* and *siddhauṣadhis*.

Rasavidyā or alchemy serves two purposes in addition to its use in medicine—namely, transformation of base metals into precious metals and strengthening of the body. To free the body from the chains of old age and death is the main purpose of *rasavidyā*. Mercury is the giver of all *siddhis*.

A number of *siddhis* yielding miraculous results are mentioned in *rasagranthas*.

In the Vedas a number of medicinal herbs like Ajaśṛṅgī, Apāmārga and Arundhatī are mentioned.

In addition to gross form of the *oṣadhis*, there is a subtle incomprehensible form of *oṣadhis*.

—*SS* Vol. XXI No. 1, Saṁvat 2023, pp. 15-24

Murthy, K. Krishna
SURGERY IN ANCIENT INDIA

Surgery in India has a hoary past and perhaps had its beginnings in the Vedic period itself. The earliest reference to surgery is found in the *Rgveda* where it is stated that the Aśvins were adepts in the surgical art and that they mended the leg of Viśpalā when it was cut off in a battle by supplanting it with an iron one. Thereafter, references to surgery and the ethical code of the medicoes are found scattered in the Buddhist and Jaina literature, and the science of surgery is described in all its aspects in the *Suśruta-saṁhitā*, assignable to *c*. 4th century A.D. A study of all this literature tends to show that in surgery Indians were probably superior to all their oriental neighbours.

—*JIH* Vol. XLIV Pt. 2, August 1966, pp. 561–69

Thakkur, Chandrasekhar G.

WOMAN IN ANCIENT *ĀYURVEDA*

The various texts of *Āyurveda* contain many references to woman, bringing out the peculiarities of her growth, ageing and constitution, the diseases she is subject to, modifications of medication and dosage and the specific, physiological and pathological changes occurring during pregnancy. It has been noted that in physical and mental development as well as in the process of maturation, man is slower than woman. They have also recognised her distinct nature and temperament and made her not a competitor of man, but his companion and complement. Recent psychological works confirm this attitude of the *Āyurveda*. Various studies made of sex differences in respect of intelligence, emotionality and the like bring out the various abilities about which the two differ.

—*BJ* Vol. XIII No. 4, September 1966, pp. 67–68 and 82

Thakkur, Vaidyaratna Chandrasekhar G.

MEDICINES AND MORALS IN ANCIENT INDIA

The texts dealing with the science of medicine in Ancient India constantly emphasised the high ideals and the highest kind of ethics that was expected of a physician. The physician was expected to be a thorough gentleman and humble about his proficiency and capabilities. His general attitude must be genial, gentle, modest and sincere. He was to harbour no ill-will against anyone and, in addition, was to be particularly considerate towards the poor, the destitute and the helpless.

—*BJ* Vol. XII No. 25, July 1966, pp. 55–56

XIV SOCIAL AND ECONOMIC INSTITUTIONS

Asopa, Rajnarayana

RĀJASTHĀNĪYASANSKṚTĀBHILEKHEṢU CĀRITRYAM (CHASTITY OF CHARACTER IN RĀJASTHĀN INSCRIPTIONS)

The author reviews all the characteristics of a 'cultured man' as depicted in Rājasthān inscriptions. He makes survey of all cultural accomplishments of kings like Kakkuka, Indrarāja, Cāhamāna, *etc.*, and concludes that the common factor in the life of the people was *sadācāra.*

—*SS* Vol. XXI No. 1, Saṁvat 2023, pp. 31–37

Dange, S. S.

KALMĀṢAPĀDA—A TRAGEDY IN *NIYOGA*

An analysis of the Saudāsa-Kalmāṣapāda legend reveals that the crux of the story lies in the *niyoga* between Vasiṣṭha and Kalmāṣapāda's wife Madayantī. Saudāsa appears to have been suffering from a deadly disease which showed its signs on his feet, as indicated by the name Kalmāṣapāda. It is quite natural that such a person would himself desist or would be prevented from having sexual union with his wife lest he should contaminate the progeny. This would necessitate *niyoga*. In later times, when the institution of *niyoga* fell into disrepute, it was found necessary to provide some explanation for it. Hence the invention of the story of Vasiṣṭha's or a Brāhmaṇa woman's curse.

There obtained a belief that the divine image should not be mutilated. The king, being divine, is expected to be of sound bodily form. The disease in a king—the representation of the divinity—is inauspicious. It must be due to some curse or unfortunate event. Hence the device of the quarrel between Vasiṣṭha and the king.

Although in all the accounts of the story the point of *niyoga* comes subsequent to the Vasiṣṭha-Saudāsa quarrel, leading to the curse, the former really appears to have been the cause of the latter. According to the prevailing custom, a sonless widow or a sonless woman having a sexually impotent husband could be appointed in *niyoga* to her brother-in-law, a *sagotra*, *sapiṇḍa*, *sapravara* or a person of the same caste, with the consent of the elders (*gurus*) who, no doubt, included the family priest (*guru*). In this case, the family priest and preceptor Vasiṣṭha himself is appointed, which is unique indeed. It is not improbable that Vasiṣṭha got appointed in agreement with the queen (Madayantī), as the king was diseased. The king, embarrassed with this awkward appointment, questioned this act of his preceptor, leading to disrupture between them. The king also took revenge by killing Vasiṣṭha's son, Śakti, as narrated in the *Mahābhārata* and this marked the influence of the Viśvāmitras in the court of Saudāsa Kalmāṣapāda.

—*NUJ* Vol. XVII No. 1, October 1966, pp. 21–25

Gautam, Krishna

CONCEPT OF WOMANHOOD IN *MANUSMṚTI*

Manu regards woman as more emotional and less rational by nature than man. She lacks the ability of true appreciation and balance of mind and depth of reason. He further says that women are destitute of strength and given to falsehood. Even modern psychoanalysts like Freud and Morgan observe that women have little sense of justice, and this is, no doubt, connected with the preponderance of envy in their mental life. Manu's ideal is that of oneness of man and woman, and not of equality with each other. They each fill a distinct place in the domestic and social scheme without coming in conflict with each other. Manu also does not despise sex life and regards marriage as *a śarīra saṁskāra* to be performed at the proper age. He regards sex as the religious, moral and psychological basis of social order in the Hindu society. But he is much opposed to the free mixing of the two sexes; for, the nature of woman is to seduce men in this world.

—*AUJR* Vol. XIV Pt. 1, January 1966, pp. 1-4

Jain, Gokulchand

YAŚASTILAKA—KĀLĪNA ĀRTHIKA JĪVANA (ECONOMIC LIFE DURING THE AGE OF *YAŚASTILAKA*)

Yaśastilaka, composed in 959 A.D. by Somadeva, depicts the various aspects of economic life, *viz.*, trade, cultivation, communication, medium of exchange, *nyāsa*, *bhṛtti*, *etc.* The author discusses each of them briefly.

—*Ane.* Vol. XVIII No. 2, June 1965, pp. 50–55

Sarma, Dimbeswar

THE EVOLUTION OF THE CONCEPT OF MARRIAGE AS RELATED TO THE WORDS *VIVĀHA*, *PARIṆAYA* AND *PRAṆAYA*

Vivāha represents the earlier stages of marriage when the bride was forcibly removed or was taken away without the consent of the parents. This was the *Paiśāca* form. The second stage was the *Rākṣasa* form which was an improvement upon the *Paiśāca* one. Then the third and fourth forms in succession were the *Āsura* form and the *Prājāpatya* form. Though marriage is referred to as *vivāha* in every śāstra, this term does not adequately represent the essential ingredients of a marriage as does the word *pariṇaya* which is derived from the root *pari-ṁ* and means 'to lead or carry round (the fire)'. The writer has also discussed the *Ārṣa*, *Daiva* and *Brāhma* forms of marriage which, too, were abandoned because of the lack of sacramental sanctity which characterises *vivāha*. Thus there is an evolution of different ideas of marriage from the word *vivāha* to the term *pariṇaya* which have found their culmination in *praṇaya*. The author finds it difficult to ascertain as to which of these three words is earlier.

—*JARS* Vol. XVII, 1963, published in 1966, pp. 75-84

Smith, H. Daniel

PRĀYAŚCITTA IN THE CANONICAL WORKS OF THE *PĀÑCARĀTRĀGAMA*

Prāyaścitta refers to the ritual removal of separation and alienation between devotee and deity.

In the Pāñcarātra theological tradition the attitude towards expiation grows out of the *bhakti* spirit of the Śrīvaiṣṇava cult. They assume that the Lord condescends to this lower world in his *arcā*-form for image worship. Those who do not worship the Lord in *pūjā* must avail themselves of the means of *prāyaścitta* measures.

The etymology of the word *prāyaścitta* means ratification of the damage done or sin incurred. *Prāyaḥ* means 'disturbance' and *cittam* is a reply to it.

Repentance (*anutāpa*), breath-control (*prāṇāyāma*), austerities (*tapas*), sacrificial offerings (*homa*) and fire-offering, muttering of formulas (*japa*), gifts (*dāna*), fast (*upavāsa*) and pilgrimage (*tīrthayātrā*) are the means of reducing the consequences of sins according to Smṛti works. The *Pāñcarātrāgama* literature encounters all these procedures. However, there is emphasis on the adoption of purifying actions of an overt nature by the priests. *Saṁprokṣaṇa*, *homa* and *japa* are the major constituent elements of *prāyaścitta* normally. In some texts a tendency to simplify the expiatory methodology is seen. *Tulābhāra* and *pavitrāropaṇa* are laid down as the best of all extraordinary methods of expiation and purification. Of these the latter means the garlanding of an icon of the Lord in His sanctuary.

—*Br.V* Vol. XXX Pts. 1-4, 1966, pp. 23-43

Suryanarayana

BHĀRATE DĀSA-PRATHĀ (SLAVERY IN BHĀRATA)

Slavery had reached to extremities in Western countries. In *Vaidika padānukrama-koṣa* the etymology of the word is given from *dāsa*—to see-and *dasu*-to decay-and *dāsr*-to give. In the *ṚV* and *AV* *dāsa* means a servant. The *Smṛtigranthas* mention a number of *dāsas*. A *dāsa* is a slave, while a *karmakāra* is not. Without *dāsas*, the house was considered to be as dreadful as a hell. Without them some of the sacrificial rituals were incomplete. The dealings of the master with the *dāsas* were always gentle.

—*VS* Vol. IV No. 1, November 1966, pp. 52–68

Tripathy, Ram Chandra

GOTRA AND *PRAVARA*

Gotra and *pravara* refer to pastoral civilization in ancient India. Etymologically *gotra* means a place where cattle in general are sheltered. The word itself relates to a pastoral society. Vedic and post-Vedic Aryans were mainly pastoral people and moved from place to place with their cattle in search of pastures. The nomadic Aryans took much care to safeguard their cattle, for that was their sole property. Hence they divided their cattle in several homogeneous groups and chose a common and safe place for sheltering each of the groups. This place was called *gotra* and it was named after the name of the leader of that group who was invariably a *Ṛṣi*. People of one clan under a certain *Ṛṣi* were known by that *gotra*. People of a *gotra* were living as brothers and sisters and marriage was prohibited among them. Due to this system of marriage in different *gotras*, the *Ṛṣi* of one *gotra* was popularly exalted and remembered in another *gotra*. These *Ṛṣis* of excellence in the same line of *gotra* or in different *gotras* connected with one another by exogamous marriage were known as *pravaras*. Thus name of the *pravara* became an additional identification of a descendant. The tradition is honoured even now and while performing a ritual or a ceremony even to-day, every Hindu and especially a Brāhmaṇa utters the name of his *gotra* and *pravara*.

—*BJ* Vol. XIII No. 2, April 1966, pp. 162–65

XV VEDIC STUDIES

Basu, D.N.

A PHILOLOGICAL STUDY OF VEDIC *VRĀTA*

Vrāta in the *Ṛgveda* is found in eight instances. *Vrātaṁ-vrātaṁ* twice (III. 26.6; V. 53.11) is evidently adverbial and is followed by a similar compound *gaṇaṁ-gaṇam* in both the instances. According to Griffith and Geldner, *vrātas* and *gaṇas* in both cases denote the bands of the invokers. Oldenberg thinks them to be those of the Maruts. As in V. 53.11, the expression *śardhaṁ-śardhaṁ va eṣām* is connected with the Maruts, Sāyaṇa takes *śardhas* to mean the hosts of the Maruts. In this instance, *vrāta* with *gaṇa* and *śardha* may refer to the hosts of the Maruts. In view of the difference of opinion, it is very difficult to say what is actually denoted by *vrāta* and *gaṇa*, but is can be said that *vrāta* like *gaṇa* is a group of people.

Vrātasāhāḥ (Vi. 75.9) qualifies *pitaraḥ*, which Sāyaṇa explains as *rathasya pālayitāraḥ*. According to European scholars, *pitaraḥ* denotes 'the manes'. In any case, *vrātasāhāḥ* denotes 'conquerors or dominators of the human group (*vrāta*), military or non-military.

Vrātāsas, in 1.163.8, may have a military sense, if the stanza describes a procession of victory (Geldner) or posts of non-martial people, if it describes a marriage-procession (Griffith). Sāyaṇa's meaning 'multitude of horses', shows that *vrāta* is used in the general sense of 'a multitude'.

In X. 57.5, *vrātam*, qualified by *jivam*, seems to stand in verbal association with *daivyaḥjanaḥ* in the preceding line, and denotes, 'the host of living animals' in contrast to 'the heavenly folk'.

In X. 34.8, *vrāta* denotes the host of dice, being figuratively used for non-human objects. In X. 34.12, the word *vrātasya* is connected with *rājā* 'lord' and, therefore, has no military significance.

Besides the conventional sense of 'the multitude', *vrāta* appears to be once used in a derivative sense in the expression *páñca-vrātāḥ* (X. 14.2) denoting the five *vratinaḥ* or priests.

In the *Yajurveda* and later texts, the occurrence of the word *vrāta* is found mostly in the *Ṛgveda* lines repeated or quoted, and the use of the words *gaṇa* and *vrāta* is similar to that of the *Ṛgveda* discussed above.

In conclusion, it may be said that the neuclear meaning of *vrāta* in the *Ṛgveda* appears to be 'the multitude' or 'the band' of men, gods, horses or dice, according to the context. It is used as a synonym of *gaṇa* in the *Ṛv*, and in the *Śatarudrīya* litany of the *Yajurveda*.

—*BPSC* Vol. V Pts. 1-2, 1965, pp. 25-32

Basu, Jogiraj

EDUCATION IN THE VEDIC INDIA

Education was compulsory for the three higher castes, *viz.*, the Brāhmaṇas, Kṣatriyas and Vaiṣyas after the (*Upanayana*) ceremony. Only these three castes were eligible for initiation which was regarded as the second or spiritual birth (*dvija*).

The *Śatapatha Brāhmaṇa* (11.5.4) gives a graphic picture of the initiated student's entrance into the preceptor's residential institution and the primary injunctions of the *Ācārya* or teacher. The rites and duties of student life in *Sat. Br.* (11.3.3) contain the germ of the detailed duties and rites of student life met with in the *sūtra* literature and *smṛti* texts. The student is to study the Vedas and its accessories daily. He has to beg alms without feeling any shame. Begging is prescribed to create a spirit of humility in the learner's mind. The whole period of student life is compared to a long sacrifice.

Among the items of study were included precepts or Vedāṅgas, the sciences, the dialogue, traditional myths and legends and *Nārāśaṁsī-gāthās* or ballads eulogising deeds of human beings. The courses of study gradually swelled in bulk with the inclusion of new subjects, such as sciences of arithmetic, portents, divination, art of debate, code of conduct, *devavidyā*, *brahmavidyā*, biology or physics, politics, astronomy and the study of serpents and toxicology. Debates, discourses and conferences were often held on educational, spiritual or sacrificial topics. The germ of logic may be traced in this system of debate.

We come across several seats of learning in the courts of kings. There was one in the court of the king of Kāśī, another in that of Janaka of Videha, and still another in the country of Pāñcāla at the court of king Pravahaṇa. The court of Aśvapati of Kekaya in the north was a cultural centre where gathered scholars like Uddālaka, Prācīnaśīla, Satyayajña and others.

The seats of ground sacrifices also turned out to be the centres of learning. The most renowned of them was in the Naimiṣa forest.

There were two classes of pupils called *Upakurvāṇa* and *Naiṣṭhika*. The former retired to their homes and entered into the household life, whereas the latter resided with the preceptor observing a vow of perpetual celibacy. The *Naiṣṭhikas* turned out to be great scholars, sages and great teachers who maintained the continuity of their teacher's tradition. The *Upakurvāṇa* pupils were enjoined to offer something to their Guru as fee or *dakṣiṇā* at the close of their studies.

The teachers were also of two types, *viz.*, those who were rooted to their institutions, and the others, the wandering (*Caraka*) ones, fulfilling a great need of the society as important medium for propagation of learning and culture and ancient wisdom.

There are also instances where students returning after completion of study received instructions from their fathers for perfection of knowledge. Śvetaketu received *Brahmavidyā* from his father Āruṇi after coming home from his residential institution. We also learn of Brāhmaṇas receiving instructions from Kṣatriya teachers.

Relation between the teacher and the taught was sweet and cordial. The pupils looked upon the teacher as their father, and the teacher treated the pupils as their children. They both strove for the capacity for knowledge. The famous passage in the *Taittirīya Upaniṣad* is glowing specimen of the convocation address in which the *snātakas* are admonished to speak the truth, *etc.*

Thus, the scheme of education in Vedic India provided for the physical, moral, intellectual and spiritual development of the students. It was brain-building and man-building, and was conducive to the advancement of learning as well as of life.

—*VIJ* Vol. V Pt. I, March 1967, pp. 186-200

Choudhary, K.P.S.

VEDIC MYSTICISM

Vedic mysticism, also called the sacrificial or ritualistic mysticisms, is connected with *Ṛta* (Moral Order), Creation, *Devayāna*, *Pitṛyāna*, and practically all the important ideas and institutions of that time. The writer has explained *Ṛta* and *Satya* in good detail. He also discusses some of the hymns of the *Ṛgveda* indicating various types of mysticism, particularly that where there is description of *Aśvamedha yajña*. This particular *yajña* is the sacrifice of the objects of sense. The writer has stressed that the main purpose of performing the sacrifice was to establish a feeling of fellowship between gods and men. *Yajña* is a means of communion between gods and men. The author also makes a special mention of the Upaniṣadic mysticism which tries to summarise and moralise the mysticism of the Vedas without disturbing its original content or central idea. The subtle philosophical ideas implicit in the Vedic hymns are enlarged or enriched in the Upaniṣads. The ritualistic mysticism of the Vedas, in its inner sense, is an upward journey towards the attainment of infinite or highest truth.

—*VBQ* Vol. XXXI No. 1, 1965-66, pp. 35-48

Dandekar, R. N.

VEDIC RELIGION AND MYTHOLOGY

According to Roth, the ancestors of the Indians living on the banks of the seven rivers, invoked the blessings of their gods for themselves and their kinsmen.

According to Felix Neve, the mythology relating to Ṛbhus represents the first apotheosis in the Veda, and incidentally of the whole Vedic mythology in general, and Kuhn believes that most of the Vedic gods are personifications of natural powers and phenomena, particularly the meteorological phenomena.

The legend of Videgha Māthava, according to Weber, clearly referred to the migration of Vedic Aryans from the region of the river Sarasvatī to that of Sadānīrā in Kosala-Videha.

Max Müller believed that Vedic poets always sought to perceive the 'divine', the 'super-natural', the 'infinite' behind the 'natural' and assumed a common Indo-European pantheon of gods and a common Indo-European mythology. He also assumed that most of the mythology was made up of natural phenomena translated into the language of myths and legends and that etymologising the names of the Vedic gods helped to illumine their character and to establish their relationship within couterparts in other Indo-European mythologies. He prefers to call the earliest form of the religion of the Vedas henotheism or hathenotheism, that is to say, 'a successive belief in single supreme god' and mentions three main directions of development—towards organised polytheism, towards exclusive monotheism and towards atheism. He says that the majority of the hymns of the *Ṛgveda* represent the childhood of the Vedic religion, the Brāhmaṇas manhood and the Upaniṣads its maturity and old age.

According to Angelo de Gubernatis, in the *Ṛgveda* a god is compared with an animal, or a divinity is represented as assuming the form of an animal, or animals are said to drive the vehicle of a divinity and thereby reflect its character and power.

According to Abel Bergaigne, the *Ṛgveda* is full of priestly rhetoric and subtleties and paradoxes, and the mythology of the Vedic Aryans is closely connected with their sacrificial cult which appears at once to be an imitation of certain celestial phenomena, the principal of which are sunrise and thunder.

Barth stresses the point that at the time of the *Ṛgveda* hymns, side by side with the heirarchical Vedic religion, there must have also existed several popular religious cults such as those out of which Vaiṣṇavism and Śaivism arose in later times. P. Regnaud asserts that the hymns of the *Ṛgveda* contain neither the invocations to gods nor any mythology of gods, but describe artificial ritual.

Hopkins divides Vedic gods into three classes—upper, middle and lower, and Hillebrandt firmly believed that the Vedic mythology and the Vedic ritual were essentially inseparable and adopted the view that most of the Vedic gods were personifications of natural phenomena.

Oldenberg suggests that the Indo-Iranians must have borrowed the conception of the additional sun-god (Mitra) and moon-god (Varuṇa) from some neighbouring people. He assumes that abstract divinities existed in the *Ṛgveda* and considers Indra to be a storm-god who bears certain pre-Indian features. He adversely criticises Max Müller's theory of henotheism. According to him, the Vedic ritual indicates predominantly the benevolent character of the principal Vedic gods and the Vedic people had in their ritual the rite of initiation in common with the most diverse Indian people. He assumes that the Indian conception of sacrifice is opposed to the Semitic.

Macdonell thinks that Soma originally personified the ritual plant and even in his subsequent cosmic aspect he was more akin to the sun than to the moon. Bloomfield also assumes that in the *Ṛgveda* Soma uniformly personifies the moon-god. He points out that the so-called henotheism is perfunctory and lacks the true ring.

Schroder suggested that the decay of ritual drama in Vedic times was due to the opposition of the priesthood to the phallic ritual.

Winternitz believed that originally, natural phenomena were glorified as such. Gradually these natural phenomena were transformed into mythological figures.

La Vallée Poussin admits the presence of fetishism in the Vedic religion and observes that the *Atharvaveda* is an aristocratic Veda. Pischel and Geldner started with the firm belief that the *Ṛgveda* was an exclusively Indian literature.

Caland fully realised that in order to understand the Vedic ritual, it was necessary to have a fair knowledge of the magic-ritual thought and practices of other primitive peoples.

The essence of Hertel's conception of Vedic religion and mythology was that they revolved round the central theme of light and fire. He pointed out that the Aryans regarded both Soma and milk as the liquid forms of the heavenly fire and imagined that by drinking them they absorbed that fire into their heart.

Keith also believes that most of the Vedic gods are personifications of the great powers of nature, though on rare occasions, he admits that 'many gods are not gods of nature and much myth may well be due to ritual'.

According to Betty Heimann, the idea of a primary monotheism was in no way reflected in the *Ṛgveda*. She insisted that the henotheism of this Veda must be viewed together with the later concepts of *iṣṭa-devatā* and *bhakti*. Dumézil divides the Aryan gods into three main classes—moral, military and economic. According to him, the word *Brahman* is to be traced back to the Indo-European *bhelgh*, which had a religio-medical sense.

Louis Renou thinks that some form of Hinduism already existed in Vedic times and that the esoterism of Tantra can be traced back to the Veda itself. Jan Gonda contends that 'for a more complete understanding of the *Ṛgveda*, a deeper understanding of primitive and semi-primitive culture and a deeper insight into the thought, inner life, religion, literature, *etc.*, of the primitive man is necessary'.

—*JUP* No. 21, 1965, pp. 1-53

Dange, S.A.

A VIRILITY—CHARM IN THE *ṚGVEDA* (THE HYMN OF VṚṢĀKAPI)

Having at the outset mentioned the various theories about the interpretation of the Vṛṣākapi hymn of the *Ṛgveda*, the author explains it as embodying a virility-charm.

The hymn is generally supposed to be related to a dispute between Indra and Indrāṇī over an ape which was a dear friend of Indra but which had aroused the wrath of Indrāṇī by destroying something of her property. Vṛṣākapi is induced to be caught by Indrāṇī, and is beaten by Indra. He is finally banished from the house. Indra, however, misses his company, and in some way "not intelligible" a reconciliation is effected. This theory of a dispute between Indra and Indrāṇī is misleading. The hymn is primarily sexy in nature; the dispute is only apparent, and presents a mock quarrel suiting the sexual nature of the hymn.

As indicated by the refrain, *i.e.*, Indra is the highest of all (*sarvasmād Indra uttaraḥ*), the purpose of the hymn was to make or proclaim Indra as the lord of one and all. The other expression in the hymn counterbalancing the refrain is "*her* (*Indrāṇī's*) *husband shall not die due to old age*". This expression comes exactly after the reference to Indrāṇī as *subhagā* or the fortunate one, which is most eloquent of the conjugal bliss. This is indirect contrast with the beginning of the hymn where Indra is said to be no lord (*nendraṁ devam amaṁsata*) and Vṛṣākapi was the sole enjoyer. This leaves no doubt that the main theme of the hymn is the removal of the old age and its effects on potentness. This fits in well with the earlier hints at Indra's impotence and Indrāṇī's sonlessness in spite of her possessing all the feminine charms. This again should be contrasted with Vṛṣākapi's wife (Vṛṣākapāyī) being endowed with sons and daughters-in-law. It is also interesting to note that prior to his departure Vṛṣākapi imparts a powerful portion to Indra, and the verse (18) which mentions this fact speaks of a victim also who is no other than Vṛṣākapi himself.

In view of the above, the most original idea in the hymn appears to be that of a virile monkey ritually slaughtered. It is pertinent that the custom of monkey-slaughter obtains among some tribes. Among Garos of Assam a monkey is annually slaughtered in order to drive away the evils of the community. The monkey is taken to every house in the locality, and the round of all the houses being completed, it is taken to the outskirts of the village and killed. In W. Bengal the monkey is regarded as the embodiment of the virile element and taken to stand to the Earth-mother as her consort. In Java a magical ceremony, which includes an offering of the monkeys to the king, is performed to cure sterility. All the points found in these beliefs are present in the Vṛṣākapi hymn. Vṛṣākapi is hankered after by Indra; he is carefully guarded; he is said to impart virility ; he goes out of the human habitation; he is said to go along with the sacrificial elements to the chariot of Fire. The 'kill' associated with Vṛṣākapi suggests the goat that is sacrificed prior to the sacrifice of the horse in *Aśvamedha.* In the above-mentioned Garo ritual the killing of the monkey is preceded by the killing of a goat. This belief in the virility of the monkey fully explains the propriety of the conversation full of sex and sensuality. The hymn, it must be remembered, embodies a ritual charm where ordinary human beings are transferred to the divine plane. Here then is a case of a ritual coitus for the gain of virility between the wife of an impotent man and a virile ape, who is to be immolated and ritually cooked, his essence being offered to the fire and ritually taken by the impotent man who would, thereby, be supposed to have attained virility. The point of ritual coitus gets support from the fact that the speeches in the hymn actually refer to the coitus-position. This ritual, as also the *Aśvamedha*, embodies the most primary motif of the *niyoga*, based on popular belief, in which virile animals played the part. The mention of the sacrificial preparation of bulls (v. 14) probably marks an addition to original simple ritual of the monkey-sacrifice. The ritual was to be performed in the northern direction. Possibly the ritual was actually performed out of the locality, and no remains of the monkey were to be taken home. This charm in a general sense was probably taken to be efficacious not only in the gain of virility by an impotent man, but the gain of fertility by the earth.

The main details of the ritual reflected in the Vṛṣākapi hymn may thus be reconstructed as follows :

An impotent man wanting an issue or issues caught a virile monkey from his herd, kept him in his stable and guarded him for a period according to the custom. His wife made herself familiar with the monkey so as to facilitate the ritual coitus which was believed to restore virility in her husband. On the appointed day the priests and others met for the ritual and indulged in a conversation, as the wife had the ritual coitus with the beast. The monkey was then immolated and offered as sacrifice in the fire. Some portion of the monkey was boiled and a portion was offered to the fire and was probably partaken of by the husband. The bones and other remains of the monkey were carried to the north and were deposited or disposed off, but were never carried to locality. The ritual was also accompanied by a sacrifice of bulls, and prior to the sacrifice of the monkey, an animal was sacrificed. The performance of the rite warded off sterility in the man who performed it and rid the locality of diseases when the monkey was taken to every house before sacrifice. In a later period it, probably, served as a charm for the fertilisation of the earth.

—*NUJ* Vol. XVI No. 2, April 1966, pp. 127–45

Dange, S.A.

SASARPARĪ : A WAR-SPELL FROM THE *ṚGVEDA*

The *Ṛgveda* records various rites prescribed to be performed at the advance of the army. One such rite is enshrined in the word *Sasarparī* which occurs twice in the *Ṛgveda.*

Various interpretations of the word are offered. Traditional interpretation states it to mean 'moving speech'. It is also said to indicate the 'cow' and the 'war-trumpet' owing to its having 'roared loudly' (*bṛhan mimāya*). H.D. Velankar suggests that it indicated 'winged devil', but doubts the suggestion, because it was given to Viśvāmitra by Jamadagni. *Sasarparī* is not said to be an evil-doer, and figures in the context of the sacrificial release of the horse of Sudās.

Sasarparī is said to be the destroyer of *amati* (*amatiṁ bādhamānā*) understood to mean 'warding off of ignorance'. But its contrast with *mati* or denoting the negation of *mati* is unwarranted, because *amati* figures together with *a-vīratā* (soullessness) or with described as *amatiṁ bādhamānaḥ* which indicates that *amati* is not inherent in the person, but it is something that infests him. The mind is said to tremble from dread of *amati*, which, thus, has the sense of evil. *Sasarparī* is sought to ward off *amati* from the sacrificial horse.

According to the belief of the Vedic people, the sun has wings. The sacrificial horse representing the sun is praised as having the wings of a hawk. If the sun has wings, *Sasarparī*, who is said to be his daughter, could well be believed to have them. The daughter of the sun is said to be cleansing Soma (IX.1.6), and also restoring Soma that was stolen by the Gandharvas (IX.113.3). In the *Somāharaṇa* legend in other Vedic texts, the daughter is *Gāyatrī*. The Sun's rays are called *Suparṇas* and the metres are also called *Suparṇas*. They fly to fetch Soma. Of all the metres, *Gāyatrī*, also termed *Sāvitrī*, flies to fetch Soma in the form of *śyena* (hawk). The concept of *Sasarparī*, the daughter of the Sun having wings, is thus exactly the same as that of *Sāvitrī-Gāyatrī*, both indicating solar energy conceived in the form of a bird.

The identity of *Sasarparī* with *Gāyatrī-Sāvitrī* is also established by the fact that the former is said to bestow new life, and *Gāyatrī* is associated with the bringing of Soma, the nectar-juice of immortality, and bestowing new life at the ritual. Another common point between them is that *Sasarparī* is the gift of Jamadagnis to Viśvāmitra and *Gāyatrī*, which pertains to Viśvāmitra, pertained originally to the Jamadagnis.

In the *Anukramaṇi*, the tradition says that *Sasarparī* is the 'moving speech'. From the context of the release of the Solar horse, that phase of the *vāk* or *mantra* could naturally be expected to embody the solar energy, having the potentiality of bestowing success to an undaunted advance. *Gāyatrī*, too, fetched Soma, defeating the Gandharvas (IX.113.3). The belief in the efficaciousness of *Sāvitrī-Gāyatrī* in giving success makes it being chanted as the army advances.

Sasarparī is said to have roared aloud, for which it was equated with war drum. Here, again, the belief that the loud chant of the *mantras* is necessary for the desired effect, helps in the correct interpretation. Thus *Sasarparī* is not the sound of an instrument, but is the loud chant of the *mantra* and in this context, that of a *mantra* in *Gāyatrī* metre.

It is thus clear that *Sasarparī* is neither the war trumpet nor the cow, nor even the winged *yātu* (devil), but was undoubtedly, a 'mysterious power of the Sun'. It was expected that the advancing spell of *Sasarparī* would bring easy and great glory to the royal patron of the Viśvāmitras among the five clans. But the expedition met with defeat; Viśvāmitra had to leave the royal court, and Vasiṣṭha was summoned by the king to guard the endangered horse. That the defeat of *Sasarparī*, with which

Viśvāmitras consecrated the horse, coincides with the War-of-ten-kings, is clear from the mention of the horse in the *Vasiṣṭha-maṇḍala.*

The Vasiṣṭhas infuse strength in Indra with the loudly chanted *Śakvarīs*, as the Viśvāmitras try the *Sasarparī* which tallies with *Gāyatrī*. It is to be noted that *Śakvarī,* too, is a chant composed with the *Gāyatrī*.

—*VIJ* Vol. V Pt. 1, March 1967, pp. 25–32

Dange, S.A.

VASIṢṬHA ĀṆĪ SUDĀS-KULA (VASIṢṬHA AND THE FAMILY OF SUDĀS)

The Viśvāmitras preceded the Vasiṣṭhas in the priesthood of Sudās and the seeds of dissension are seen in the *ṚV* itself. But the Āprī-sūktas of the Visiṣṭhas and the Viśvāmitras have four *ṛks* in common. It appears, therefore, that these four *ṛks* must have belonged to some other *ṛṣi* respected by both these *kulas*. The references in the *ṚV* show that this *ṛṣi* must have been Jamadagni. Palasti Jamadagnis gave Sasarparī lore to Viśvāmitra. Therefore, the four common *ṛks* in the Āprī-sūktas must have belonged to Palasti Jamadagnis. There is a possibility that the whole *sūkta* in which the *Gāyatrī mantra* occurs must have belonged to Jamadagni.

Sasarparī appears to be the speedy speech. The fact that she is referred to as *sūryasya duhitā* suggests that Sasarparī must be *the Sāvitrī-Gāyatrī-mantra*.

For the destruction of Vasiṣṭha's sons, the Saudāsas seem to be responsible, and not the Viśvāmitras. But, in spite of the efforts of the Saudāsas, the Vasiṣṭhas continued to be the priest of the Bharatas.

—*Nav.* Vol. XX No. 3, December 1966, pp. 12–21

Dumezil, Georges

LA *SABHĀ* DE YAMA (THE *SABHĀ* OF YAMA)

The author has examined the views relating to the correspondence of Avestan Yima with the Vedic Yama expressed by Arthur Christensen in his book '*Les types du premier homme et du premier roi dans 1 'histoire legendaire des Iraniens*' and pointed out that the data, on which it is based, are not quite certain or sufficient. He has shown that there are marked differences in the data given in *Yasht*, 29, 32–33 and *Mahābhārata*, Calcutta Edition, 10, 932–36. In the latter, Viṣṇu in the form of Yama, rather than Yama himself, is said to be presiding over the land in question. Besides this, the function of Yama is to make people die and to receive the dead in his kingdom, a feature not found in the Avestan conception of Yima.

The author has also considered the question of the correspondence of the palace of Yama in the *Mahābhārata* with that of Yima in the *Avestā*. He shows that in the *Mahābhārata* all the four Lokapālas are said to be presiding over their respective lands having identical characteristics. However, in the case of the land of Yama, there is special feature which marks it off from other regions presided over by the other Lokapālas. That the *Sabhā* of Yama is abundantly populated. Its population consists not only of heroes and divine beings but also human beings bearing the names of animals and plants like Matsya, Nīpa, Haya. In addition to them, certain vegetable species like Palāśa, Kāśa, Kuśa, *etc.*, are also mentioned in the *Sabhā* of Yama. In this way, the *Sabhā* of Yama is associated with human beings and animal and vegetable species. The author has shown that this conception of Yama, as the presiding deity of creation, comprising human beings and animal and vegetable species, recalls that of the *Avestā*, where Yima is assigned the role of Noah as the presiding deity of the entire process of creation. The author holds that this feature of Yama goes back to Indo-Iranian origin which has been lost sight of in Vedic literature.

—*JA* Vol. CCLIII Fasc. 2, 1965, pp. 161–65

Iyer, T. R. Rajagopala

THE *CAMAKAM*

The *Camakam* which occurs in the 4th Kāṇḍa, 7th Prapāṭaka of the *Yajurveda* contains a long string of desiderata prayed for in it for 347 objects by the votary coupled with the article *ca* and the verb *kalpatām*. The *Rudram* and *Camakam* which are always coupled are some of the foremost examples in the art of prayer; the latter especially is one of the most comprehensive, musical and popular prayers in the Vedas.

Ārta, *jijñāsu*, *arthārthī* and *jñānī* are the usual four types of votaries. The *Rudram* and *Camakam* are mainly intended for the first three classes. 'Drink deep the cup of earthly enjoyments, but do not stop there; do not start and end a materialist', says the *Camakam*; 'better than the pleasures of this world are those of *svarga* or heaven; 'from a man develop into a God' is the message of *Camakam*.

—*VK* Vol LII No. 12, April 1966, pp, 524–29

Kshirsagar, V.K.

VEDĀTĪLA YUDDHASŪKTE ĀṆI PSYCHOLOGICAL WARFARE (WAR-SONGS IN THE VEDA AND PSYCHOLOGICAL WARFARE)

The importance of morale in warfare was known to our Vedic weaken the same of the enemies is the backbone of success and defeat in warfare.

The author then discusses the war-songs in the *AV* (Kāṇḍas III, *V* and VIII). The very name of one of the *sūktas* here is *Śatru-senā-sammohana* and the word *senā* and the root *mohay* are frequently used. There is an appeal to *dundubhi* (war drum) in two *sūktas* to create confusion in the hearts of enemies.

If such *sūktas* are studied and recited with proper accent, a kind of martial atmosphere is created and the morale is raised to the highest pitch.

—*Nav*. Vol. XX No. 4, January 1967, pp. 17–21

Mehendale, M.A.

SŪRE DUHITĀ

The expression occurring in *ṚV* 1.34.5 is interpreted generally to mean 'daughter of the Sun' where *sūre* is taken as gen. sing. of *svar*. Sāyaṇa says that here locative stands for genitive. The author of the article agrees with Oldenberg in taking *sūre* as loc. sing. and with him and Bergaigne in separating syntactically *sūre* from *duhitā*. *Sūre*, therefore, stands for *sure udite*. All the pertinent references indicate that Sūryā mounted the chariot of Aśvins when the sun had appeared (*sure udite*).

—*BDCRI* Vol. XXV, 1966, pp. 71–76

Pancholi, Badriprasad

VAIDIKA GṚHASTHA-JĪVANA (THE VEDIC FAMILY LIFE)

The Vedas believe that a man has three debts in life, *viz*., *pitṛ-ṛṇa*, *ṛṣi-ṛṇa* and *deva-ṛṇa*. Of these, the first debt can be repaid only by leading the family life. From the religious point of view, the aim of family life is the establishment of *loka-dharma*. Entrance to the family life may be obtained through marriage. Selection of a proper wife, accomplished in all respects, is the first and the most important problem of the married life. Hence, the Vedas mention in detail the qualities of an accomplished wife. Marriage aims at procreation of children. The *Sūryasūkta* has this end in view.

—*VJ* Vol. XV No. 10, December 1966, pp. 6–9

Sharma, B.R.

ON √MAN IN THE *RGVEDA*

The word *manu* or *manus* in the *Rv* is derived from the root √*man* homophonous roots: (1) *man* (A.) *-jñāne* and (2) *man* (U)-*avabodhane*. This derivation, while acceding the exclusive monopoly of the character of understanding or thinking to the human race would also, at the same time, pay poor compliment to that race's capability to assess things correctly and accurately.

Homo (Lat.) or *guma* (Goth.) or *zumuo* (Lith.), all meaning man, are etymologically connected with the Primitive Indo-European *ghzem*, Greek *chthon*, Sanskrit *kṣmā* (=the earth). Thus the terms *homo* and its cognates in other I.E. languages philologically signify a being connected with the earth, *i.e.*, a denizen of the earth.

The similarity of the words denoting man cannot be said to be just accidental. They are essentially cognate terms which have come down from the Primitive Indo-European and belong to the same semantic domain.

The word *manu* philologically means 'one who utters articulate sounds forming a language'. The Vedas have preserved this original root in this sense.

Pāṇini states that √*man* (A.) is a substitute of √*mnā*-to utter, to rote, though the reverse was the fact. Sāyaṇa tells us that √*man* (A.) is identical in meaning with √*mnā* of the *dhātupāṭha*. The Vedas, therefore, are collectively known as *āmnāya*.

We come across many verbal forms formed from the root√*man* to speak, to utter (*e.g.*, *manāmahe*, *manmahi*, *manyase*, *amanuta*, *masīya*).

It is most likely that √*mhaṇ* (Prākrit) was derived from the Vedic root √*mans* (A.). It can, therefore, be assumed that there are three homophonous roots in Sanskrit: (1) meaning to utter, to speak, to praise; (2) to think, to deem and (3) to understand, respectively with their cognates in Indo-European languages. All but the Vedic Sanskrit have lost the first, while the other two are found in many Indo-European languages and are still in vogue.

—*BDCRI* Vol. XXV, 1966, pp. 135–43

Shivaramaiah, B. K.

SOME NOTEWORTHY PECULIARITIES OF THE *ṚGVEDA PADAPĀṬHA*

The entire Veda as *śruti*-revealed text could not but be preserved in any manner other than the glorious traditional method of recitation

To preserve the Veda in its entire purity necessitated the analysis of the texts of the Veda for the purpose of clear understanding, correct recitation and proper learning, thus giving rise to different forms of recitation and various branches of study called the *Vedāṅgas*. Euphonic combinations in *Nirbhuja*, the utterance of pure syllables in *Pratṛṇṇa* and both in *Ubhayamantareṇa*, according to *Ṛgveda-prātiśākhya*, are the distinguishing features of the *saṁhitāpāṭha*, *padapāṭha* and *kramapāṭha*. These methods are important aids in making the Vedas intelligible. In addition to these three, tradition mentions eight other methods called *Vikṛtis*, which are of a complex nature. They are mostly meant to maintain the purity of the text. Five of these eleven forms are found to be in actual practice. They are *saṁhitāpāṭha*, *padapāṭha*, *kramapāṭha*, *jaṭāpāṭha* and *gaṇapāṭha*.

The *Ṛgveda-padapāṭha* which came into being sometime after the *saṁhitā* reveals certain peculiarities. They relate to : 1. Analysis of words, 2. Accent, 3. Internal *sandhi*, 4. *Itikaraṇa* and *Pragṛhya*, 5. Lengthening and shortening of vowels and 6. Treatment of *visarjanīya*. The author has further illustrated these peculiarities from the *Ṛgveda*.

The author concludes that these peculiarities indicate intervals of time between the composition of the hymns and their compilation into a *saṁhitā* on the one hand and between the *saṁhitā*-text and the *padapāṭha* on the other. He also states that these peculiarities reveal that in those very early times there were problems relating to an analysis of the text of *Ṛgveda-saṁhitā* in the context of its accurate recitation, correct interpretation and proper transmission. From the point of view of the evolution of the interpretation of Vedic texts and the growth and development of various branches of study in Sanskrit, the *padapāṭha* and its peculiarities are of immense historical importance.

—*MO* Vol. I No. 1, March 1967, pp. 9–14

Smith, R.M.

ON THE WHITE *YAJURVEDA VAṀŚA*

There are three *vaṁśās* of comparable length, 40-50 generations, in *Bṛhadāraṇyaka Upaniṣad*, *Jaiminīya Upaniṣad Brāhmaṇa* and *Vaṁśa-Brāhmaṇa* ; no. 42 of *Vaṁśa Brāhmaṇa* is no. 41 of *Bṛhadāraṇyaka Upaniṣad* and no. 40 of *Jaiminīya Upaniṣad Brāhmaṇa*. The author shows that the lines as given in *Brhadāraṇyaka Upaniṣad* 2, 4 and 6, are, in fact, consistent and reasonable; there may be some errors, but the tradition is sound and one; and this explains why the lines are of the same length, which should not be expected if they are utterly different, and there is no need of explaining how *Bṛhadāraṇyaka Upaniṣad* 1-4 & 5-6 got united after such separate careers. From generation 13 up, the names in the *Bṛhadāraṇyaka Upaniṣad*, Mādhyandina recension 2 & 4, *Bṛhadāraṇyaka Upaniṣad*, Kāṇva recension 2 and 4, Mādhyandina 6 and Kāṇva 6 agree, with minor differences of order; up to generation 12 Mādhyandina 2 & 4 differ from Kāṇva 2 & 4 and Mādhyandina 6 from Kāṇva 6. The obvious suggestion, the author says, is that the Mādhyandina and Kāṇva schools of White *Yajurveda* split in generation 12. The author has examined the Mādhyandina *vaṁśa* upto that point, using the text as given in the editions of *Śatapatha Brāhmaṇa*, published in 1939-40 by the Laxmi Venkateshwar Steam Press, Kalyan, Bombay with commentary by Vasudeva Brahma Bhagwat. Similarly, the author has examined the Kāṇva *vaṁśa.* He has also discussed as to when and why the *vaṁśas* were fabricated.

—*EW* Vol. XVI Nos. 1–2, March-June 1966, pp. 112–25

Upadhyaya, Ramaji

ṚGVAIDIKA-CARITRA-NIRMĀṆAM (DEVELOPMENT OF CHARACTER IN THE *ṚV*)

Off and on gods are praised in the *ṚV* as possessing ideal virtues of generosity, piety, helping and obliging others, *etc*. They are the highest protectors of *ṛta*. *Sūpāyanatā*, the virtue of being readily available for help and support, is always associated with gods like Agni, Indra, Sūrya, *etc*. *Yodhanaśīlatā,* ability and capacity to destroy the miscreants, is always described by the *Ṛgvedic* sages as the virtue of gods. The virtue of being conducive to the welfare of the world or of the many and the virtue of diligence are praised in the *ṚV*.

—*Sag*. Vol. V No. 1, Saṁvat 2023, pp. 23–28

Upadhyaya, Ramaji

VAIDIKAKĀLĪNAM ŚILPAM (ARCHITECTURE IN THE VEDIC PERIOD)

In the *ṚV* Uṣas is said to be '*suśilpā*'. The word *śilpa* had a very wide connotation in the Vedic period. There were different modes of printing. On the garment called *tarpya* of the king who performed the *Rājasūya*, forms of sacrifices were painted. On the ears of cows and probably also on the hides pictures were drawn. In the Brāhmaṇical literature we have references to idols made of leaves. Statues of gods, human beings, animals and birds are referred to in the sacrificial literature of the Brāhmaṇas. Houses were constructed of wood, leaves and clay.

—*Sag*. Vol. V No. 1, Saṁvat 2023, pp. 1–4

Upadhyaya, Ramnarayan

ṚGVEDA TATHĀ ĀDIMA LOKA KATHĀON MEN PRAKṚTI-RACANĀ (CREATION OF NATURE IN *ṚGVEDA* AND TRIBAL FOLK-LORES)

Striking similarities may be noticed in accounts of nature creation in the *Ṛgveda* and folk-lores of some of the tribal peoples. The author quotes a number of folk-tales prevalent amongst the tribal people of *Khovā*, *Nobate*, *Āpātāni*, *Akā*, *Mīrī Vanco*, *Misimi*, *Santhālī*, *Korayan* and *Bushman* and compares them with similar accounts in the *Ṛgveda*.

—*Sap*. Vol. XIII No. 4, April 1966, pp. 38-45

Upadhyaya, Suresh

THE ART OF WEARING IN THE *ṚGVEDA*

The words *vastra*, *vasana*, *suvasana*, *etc*., are found in the *Saṁhitā*. *Vādhūya*, *drāpi*, *atka* and *śāmūlya* are also mentioned. The Vedic Aryans were appreciative of the art of wearing good garments. White garments free from dirt were generally liked by them. Threads of gold and silver were woven in the garments. Weaving is indicated by the root *vi* and by the words *otu*, *tānā*, *vāya*, *etc*.

—*Samv*. Vol. I No. 1, August 1964, pp. 68-75

Velankar, H.D.

EMOTIONAL SIMILE IN THE *ṚGVEDA* AND THE CONCEPT OF *BHAKTI*

In the *Ṛgvedic* hymns the Emotional simile is primarily intended to serve a distinct purpose, namely, an appeal to the deity's heart in addition to his mind and palate. It is worthy of note that the Emotional simile mainly pertains to the sphere of human relationship in its various aspects, such as father and son, mother and child. Generally both the co-relatives are mentioned in an Emotional simile, but at times, only one of them is mentioned, the other being conveyed by implication. The senior one among the pairs of relatives is offered as an *Upamāna* for the deity, the junior one being reserved for the human worshipper. Thus the deity is compared with a *pitā* or a *mātā*, with a *pati* or a *marya*, the worshipper being compared with a son or a young one, with a wife or a beloved.

In an Emotional simile an adjective is often employed for the *Upamāna* to help the proper comprehension of the emotions conveyed by it before the simile is fully understood. Thus a father is *śambhu*, *suhava* or *pramati*, a mother is *pipyānā*. This Emotional simile sometimes develops into an Emotional *Rūpaka*. In almost all of these similes and *Rūpakas* the deity is presumed to be superior to and on a higher level than the worshipper. There is, however, one single exception and that is the case of the word *sakhi* (and only once of the word *āpi*). The word *sakhi* is simultaneously employed for both the deity and worshipper and the poet seems to consider himself as being on the same level with the deity.

The highest and the best kind of relationship which figures in an Emotional simile is that of a mutual friendship which signifies greatest intimacy and emotional equality between the two partners, namely the deity and the worshipper. Here both are called *sakhi.*

The Emotional similes are classified under the following six heads :— I. Mother and son or daughter ; II. Mother cow and her young one ; III. Father and son ; IV. Husband and wife ; V. Lover and maiden ; VI. Friend and friend. In each of these six sections under which the similes are arranged, they are given in the order in which they occur in the text of the *Ṛgveda Saṁhitā.* The translation of the passage with a few explanatory notes is given above, while the Sanskrit text is given below. An Index of all the passages which are discussed here is given at the end, while a deity-wise distribution of the different *Upamānas* is appended after the Index.

—*BV* Vol. XXV Nos. 3-4, 1965, issued in September 1966, pp. 1–43

Venkatasubbiah, A.

VṚJANA

Nighaṇṭu, Durga, Sāyaṇa, Skandasvāmin, Venkaṭa Mādhava, Bohtlingk-Roth, Grassmann, Ludwig, Geldner, Oldenberg, Bloomfield, Max Müller, *etc.*, have explained the word *vṛjana* diversely. The verses in which the word occurs fall into three groups. In the first group the word means the *bala.* In the second group it has the meaning abode, place, realm, region, *Sadhastha, loka.* In the third group it has the meaning of dress, difficulty, impediment, *etc.*

—*Br. V* Vol. XXX Pts. 1-4, 1966, pp. 44–104

Vimalananda, Swami

ON THE PEACE INVOCATIONS OF THE VEDAS

The *mantra—Om Vaṅgme manasi, etc.*—tells us that an atmosphere of peace and security is necessary for the assimilation of knowledge. The term *ṛtam* denotes the unerring laws that govern the universe and the moral principles that rule in the human heart. *Satyam* denotes God as existence.

The *mantra—Om pūrṇamadaḥ, etc.*–contains, according to Śaṅkarācārya an epitome of the essential teachings of the Vedas. The *mantra* makes four points clear :

(1) The Divine Reality remains for ever full and complete and absolutely free from any association with the changing universe.

(2) This world also is *pūrṇa*, because its reality is the same as *niṣprapañca Brahman*.

(3) The man has to see the perfect in the imperfect world.

(4) When the seeker of liberation is illuminated, he grasps *Brahman*, rejects the world and remains *Brahman*.

The *mantra—Om saha nāvavatu, etc.*—expresses the conditions necessary for an effective study of the subject on hand. It also stresses the need of the Divine favour of God and the atmosphere of love.

The *mantra—Om āpyāyantu, etc.*—expresses the constant wish and heartfelt prayer of the student engaged in Vedic study and practice that he may not at any time become an agnostic and deny God or *Brahman*.

The *mantra—Om bhadraṁ karṇebhiḥ, etc.*—contains the supplications addressed to various Vedic gods. A salutation is offered here to the propounders of the lineage of *Brahmavidyā*, by way of succession from preceptor to pupil. It also contains a salutation to the great *ṛṣis* who have established *vidyā-vaṁśa*.

— *VK* Vol. LII No. 7, November 1965, pp. 304–7

Vishva Bandhu

VEDIC TEXTUO-LINGUISTIC STUDIES : 4 *ATHARVAVEDA*, 1,1

Sāyaṇa thinks that the compound *tri-ṣaptāḥ* in *AV* 1.1 might have a reference to any one of the following five groups of Divine Elements (*Devāḥ*) :—

I. (1) 7 Directions, (2) 7 Priests and (3) Ādityas,

II. (1) 7 Rivers, (2) 7 Regions and (3) 7 Directions,

III. (1) 7 Grahas, (2) 7 Ṛṣayaḥ and (3) 7 Marud-gaṇāḥ,

IV. 12 Māsāḥ+5 Ṛtavaḥ+3 Lokāḥ and 1 Sūryaḥ=21,

V. The corporal constituents—5 Mahā-bhūtāni+5 Prāṇāḥ+5 Jñānendriyāṇi+5 Karmendriyāṇi+1 Antaḥ-karaṇa.

Whitney understands the compound as "the designation of an 'indefinite number' having an allusion to the 'sounds and syllables'(*varṇāḥ*) of which the Vedic learning (*śruta*) that the invoker (*ṛṣi*) had acquired was made up".

According to Roth, the word *śruta* meant 'sense of hearing' and the term *tri-ṣaptāḥ* indicated the 'hearers' in their 'threes and sevens' (*i.e.*, dozens and scores).

Griffith, however, has assumed that the term might have been employed in reference to the Maruts who, even though elsewhere "said to form nine troops of seven each, are called the triple seven, *tri-ṣaptāsaḥ*" in *AV* XIII. 1.3.

According to Weber, the second number of the compound is not the numeral *sapta*, but is derived from √*sap*, 'combine', and *tri-ṣaptāḥ*, 'triply combined', might refer to the gods of the three spheres—heaven, firmament and earth.

The above stanza is the first of the four addressed to the tutelary god, Vācaspati (Lord of Speech). According to the author, the ultimate objective in almost all the hymns addressed to Vācaspati in the Vedas is to gain eloquence or felicity in speech. Thus, in *ṚV* X. 166, it is clear that superiority in the art of speaking in general and of reciting the Holy Texts in particular was the objective to achieve by the invocation to Vācaspati in this hymn.

Therefore, in the verse under discussion, too, the invocation must aim at gaining, through Vācaspati's grace, the utmost and vastest power of speech.

Liturgy (*Kalpa*) prescribes this hymn for being recited by a neo-initiate (*brahmacārin*), keen on becoming sharp-witted (*medhā-kāma*), when offering *ghee* to the Fire (*ājya-homa*), or by the students (*Māṇavakas*) when they reassemble after vacation to take up their study afresh (*Upākarman*).

Roth's rendering of *śruta* by the 'sense of hearing' is repugnant to the context and, therefore, irrelevant.

The Śaunakas seem to have begun their recension of the *AV* with this hymn in preference to the famous *Śanno devīḥ* of the Paippalādas.

Whitney took "*śruta* to signify one's acquired sacred knowledge, portion of *Śruti*," thus, practically, tending to equate *śruta* with

Vedādhyayana. According to him also, the term *tri-ṣaptāḥ*, perhaps refers to the sounds or syllables of which this (*śruta*) is made up.

The author observes that the Vedic mind had recognized the universe as constituted of name (*nāman*) and form (*rūpa*). As such, the *Atharvan* must have been thinking of the entirety of name (*nāman*) which alone could denotatively comprehend the entirety of phenomenal form (*rūpa*), but which, probably, to enhance the poetic effect, he preferred to introduce, indirectly, by referring to two of its contemporarily most familiar numerical groupings, to wit, triplets and septets. He employed these two numerical groupings which, on account of their being characteristically connected, as the three genders or the three numbers (*vacanāni*) and seven cases (*vibhaktayaḥ*), with the nouns ((*nāmāni*), would readily present the same to the mind of the reader or listener. Possibly, the ancient term *nāman* stood for the word (*śabda*) in general, including all the four parts of speech, *viz.*, the nouns, the particles, the prepositions and the verbs.

—*VIJ* Vol. V Pt. 1, March 1967, pp. 13–24

TITLES OF DOCTORAL THESES

I ARCHÆOLOGY

Ph.D./D. Phil. (Degrees Awarded)

Sr. No.	Title of the Thesis	Research Scholar	University	Year of Award
1.	Archaeology of the Baroda, Broach and Surat Districts upto 1300 A.D.	R.N. Mehra	Baroda	1957
2.	Prehistory of Gujarat	S.C. Malik	Baroda	1964
3.	Chalcolithic Metallurgy in India.	K.T.M. Hedge	Baroda	1965
4.	Iron Age in India	B.R. Subramanyam	Baroda	1967

Subjects on which Research is being Conducted Ph.D./D. Phil.

5.	Archaeology of Sorath District	C.M. Majumdar	Baroda
6.	Archaeology of Kutch	Jagatpati Joshi	Baroda
7.	Archaeology of Nellore	T. Seetha Ram Murthy	Baroda
8.	Protohistoric Archaeology of the Sarasvatī Basin	Suraj Bhan	Panjab

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II ART AND ARCHITECTURE

Ph.D./D. Phil. (Degrees Awarded)

1.	Buddhist Monuments of Devanimori, North Gujarat	S.N. Chowdhary	Baroda	1965
2.	Art and Architecture of the Kalachuris of Tripuri	R.S. Anant	Jabalpur	1966

Subjects on which Research is being Conducted Ph.D./D. Phil.

3.	Pottery of Gujarat, Past and Present	A.J. Patel	Baroda

4.	Floral and Formal Motifs in the Medieval Art of Gujarat	M.P. Thakar	Baroda
5.	Art in Medieval Gujarat (500 A.D. to 1300 A.D.)	Vishnu Kumar K. Bhatt	Baroda
6.	Hindu Iconography (with special reference to Śiva)	(Km.) F. Paivaday Zorine	Bombay
7.	The Brāhmaṇic Sculpture of Elora	Jyotindra Jain	Bombay
8.	The Female Figures in Ancient Indian Arts	P. Barot Gopal	Bombay
9.	Sāñchī Monuments—A Cultural Study	B. N. Srivastava	Lucknow
10.	Evolution of Deities in Early Indian Art (From Earliest times to C. 500 A.D.)	Bidyut Baran Sircar	Lucknow
11.	Ellora Sculpture—A Culture Study	Jagdish Pd. Srivastava	Lucknow
12.	A Cultural Study of the Temples of Almora and Pithoragarh	Maheshwar Prasad Joshi	Lucknow
13.	Inter-sect Relations in Ancient India as Depicted in Art	Pradeep Kumar Mehrotra	Lucknow
14.	Decorative Motifs in North Indian Architecture From 4th Cent. A.D. to 12th Cen. A.D.	Shankar Nath	Lucknow
15.	Uttara Pradesh Ke Saṁgrahālayon men Madhyakālīna Hindu Pratimā—Eka Adhyayana	Shiv Dayal Trivedi	Lucknow
16.	Nature in Indian Paintings	(Km.) Prem Kaura	Panjab

III EPICS AND PURĀṆAS

Subjects on which Research is being Conducted

D. Litt.

1.	Iconographical Data in the *Vaisnava Purāṇa*	Dr. (Mrs.) Indumati Misra	Lucknow
2.	Contribution of Epics to Hindu Polity	Dr. (Mrs.) Prem Kumari Dikshit	Lucknow

Ph. D./D. Phil.

3.	Contributions of the Vedic Families to the Purāṇic Society	(Km.) Kamal D. Pai	Bombay
4.	A study of the Philosophical Passages from the *Mahābhārata*	(Km.) Rajlakshmi R.	Bombay
5.	Ānandatīrtha Kṛta *Mahābhārata Tātpārya Nirṇaya*—Eka Adhyayana	Lab Babu	Lucknow
6.	*Padma Purāṇa*—A Cultural Study	Narayana Mishra	Lucknow
7.	Geographical and Economic Studies in Vālmīki's *Rāmāyaṇa*	Uma Rani Srivastava	Lucknow
8.	Folk Element in the *Bhāgavata Purāṇa*	(Smt.) Sindhu S. Dange	Nagpur

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IV EPIGRAPHY AND NUMISMATICS

Ph.D./D. Phil. (Degrees Awarded)

1.	A Cultural Study of the Kalachuri Inscriptions	R.K. Lal	Jabalpur	1966

Subjects on which Research is being Conducted

Ph. D./D. Phil.

2.	History of Coinage in Gujarat upto 1300 A.D.	R. N. Teckchandani	Baroda
3.	Icons on Ancient Indian Coins	(Km.) Chitra Mangalik	Lucknow
4.	Land grant Charters of Ancient India	(Km.) Nirmala Saxena	Lucknow
5.	Cultural Gleanings From the Coins of Ancient India	Om Prakash Singh	Lucknow
6.	Studies in Tribal Coinage with Particular Reference to the Yaudheyas, the Mālavas, the Kuṇindas and the Ārjunāyanas	Mahesh Kumar	Magadh
7.	*Yūpa* and *Yūpa* Inscriptions	(Km.) Santosh Arya	Panjab

V GEOGRAPHY

NIL

VI HISTORY

Ph. D./D. Phil. (Degrees Awarded)

1.	Studies in the Cultural History of Western India from 700 to 1200 A.D.	Y.A. Raikar	Baroda	1964
2.	Ancient History and Culture of Dakṣiṇa Kosala	V.S. Thakur	Jabalpur	1965
3.	Harṣa and His Times	B.N. Sharma	Jabalpur	1966
4.	The Kalachuris of Mahiṣmati and Tripuri	R.N. Mishra	Jabalpur	1966

Subjects on which Research is being Conducted Ph.D./D. Phil.

5.	Kṣatrapakālīna Gujarat—Itihāsa Ane Sanskṛti	Rasesh Chaturbhai Jamindar	Gujarat
6.	History and Culture of Naimiṣāraṇya Maṇḍala	Jagdishwar Misra	Lucknow
7.	History of the Pañcālas	(Km.) Prem Lata Srivastava	Lucknow
8.	The Cālukyas of Kalyāṇī	Krishna Murari	Magadh
9.	Tribal States of North-East India	Silak Ram	Panjab
10.	Jaina Bhaṭṭārakas of Rajasthan and Madhya Pradesh	Champa Lal Sanghui	Vikram
11.	Political and Cultural History of Ancient Cities and Towns of Malwa	(Smt.) Indra Anand	Vikram
12.	Political and Cultural History of Ujjain (From the Earliest Times to the 12th century A.D.)	(Smt.) Surendra Kumar Arya	Vikram

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VII INDIA AND THE WORLD

Ph.D./D. Phil. (Degrees Awarded)

1.	A Study in the History of Buddhism in Burma with Special Reference to Pagan Period	U.Z. Htun	Visva-Bharati	1954
2.	Hindu Literature, Religion in Indonesia	Ida Bagus Made Mantra	Visva-Bharati	1957

3.	Countries and Art Relations With Special Reference to India and Egypt	Saad Mohammad EI. Mansouri	Visva-Bharati	1959
4.	The Vicissitudes of Buddhism in China	Jan Yun Hua	Visva-Bharati	1964
5.	Foreign Influence on Indian Culture (C. 600 B.C. to 320 A.D.)	(Smt.) Manjari Ukil	Visva-Bharati	1965

Subjects on which Research is being Conducted
Ph.D./D. Phil.

6.	India as Known to Early Arab writers	(Km.) Najma Bano Naqvi	Lucknow
7.	Śaiva Sculptures in South-East Asia	(Smt.) Saroj Chakravarti	Panjab

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VIII LAW, POLITY AND ADMINISTRATION

Ph. D./D. Phil. (Degrees Awarded)

1.	The Law of Crime and Punishment in Ancient Dharmaśāstra	(Smt.) D.R. Doongaji	Jabalpur	1964

Subjects on which Research is being Conducted
Ph.D./D. Phil.

2.	Diplomacy and Espionage in Ancient India From Earliest Times to 12th Century A.D.	(Km.) Mohini Misra	Lucknow
3.	Ministry in Ancient India	(Km.) Rekha Bhargava	Lucknow
4.	Crime and Punishment in Ancient India	(Km.) Sadhana Shukla	Lucknow
5.	Origin and Limitations on Royal Authority	(Smt.) Shanno Devi Chaudhary	Lucknow
6.	Provincial Administration of Northern India (C. 600 B.C.–544 A.D.)	Arun Kumar Sinha	Magadh
7,	The Political Philosophy of Kauṭilya	Ram Ran Vijay Prasad Singh	Magadh

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IX LINGUISTICS AND GRAMMAR

Subjects on which Research is being Conducted
Ph. D./D. Phil.

1.	Pāṇini—A Study in Technique of Description	Mahavir	Kurukshetra
2.	The System of Krt-Accentuation in Pāṇini and the Veda	Bala Subrahmanyam	Poona

3.	Past Passive Participles in the Systems of Sanskrit Grammar	M. D. Pandit	Poona	
4.	Pre-Pāṇinian Grammatical Thought	(Smt.) Saroja Bhate	Poona	
5.	Study of Pāṇinian Nipāta Sūtras	(Km.) Saudamini Bahulikar	Poona	

X LITERATURE AND RHETORICS

Ph.D./D. Phil. (Degrees Awarded)

1.	Rājaśekhara O *Kāvyamīmāṁsā*	Nagendra Nath Chakravarti	Visva-Bharati	1963
2.	A Critical Study of the Development of Plot in Sanskrit Dramas of the First Millennium of Vikrama Era Based on *Mahābhārata*	Aloka Gupta	Allahabad	1965
3.	A Critical Evaluation of Daṇḍin's *Kāvyādarśa*	Jaya Shankar Tripathi	Allahabad	1966
4.	A Critical Study of the Later Gadyakāvyas of Sanskrit	(Smt.) Meena Srivastava	Allahabad	1966
5.	A Study of *Vakrokti* Sampradāya in Sanskrit and Ācārya Kantaka's Contribution to it	Radhey Shyam Mishra	Allahabad	1966
6.	*Dhvani* School and its Criticism	S. C. Pande	Allahabad	1966

Subjects on which Research is being Conducted

Ph. D./D. Phil. (Degrees Awarded)

7.	Development of Nala-Damayantī-Upākhyāna in Sanskrit Literature	(Smt.) Laxmi Devi	Allahabad
8.	A Critical Study of Jayadeva	Radhey Shyam Mishra	Allahabad
9.	*Śāntirasa* and its Depiction in *Śānti Parva*	Saktiman Singh	Allahabad
10.	A Literary Study of the Poetic Work of Vedāntadeśika	Sant Kumar Tripathi	Allahabad
11.	A Critical Study of the *Bṛhattrayī* with Reference to *Vastu*, *Weta* and *Rasa*	(Km.) Sushma Rani Kulshreshtha	Allahabad

12.	Plots of Sanskrlt Dramas and their Sources	(Km.) A. Shashikala Apte	Bombay
13.	A Critical Edition of *Sāmudrika Tilaka* of Durlabharāja	(Km.) G. Pophale Sherrin	Bombay
14.	The Gandharvas and Apsarases in Sanskrit Literature	(Km.) K. Mrinalini Potdar	Bombay
15.	Mallinātha—A Study	S. T. Nimkar	Bombay
16.	Vivaranopanyāsakārer dṛṣṭite Pañca-Padika Vivarana or Adhyāsa-bhāṣyer Āvaśyakatā	Brajbihari Chakrabarti	Calcutta
17.	Sanskritic Elements in the *Rāmacaritamānasa* of Tulasīdāsa	C.P. Rajagopalan	Kerala
18.	*Viṣṇu Smṛti*—A Cultural Study	(Smt.) Arun Pandey	Lucknow
19.	Sanskrit Nāṭakon Men Pratināyaka kā Caritra	A.C. Banerjee	Lucknow
20.	Mahākavi Śrī Vīranandī Viracita *Candraprabhā-caritam*—Samīkṣātmaka Adhyayana	(Km.) Beena Khanna	Lucknow
21.	Sanskrit Kāvyon Men *Daśāvatāra*	(Km.) Beermati Chauhan	Lucknow
22.	*Mahāvastu*—A Cultural Study	Chandra Bhushan Tripathi	Lucknow
23.	*Sapta-Padārthī*—Eka Adhyayana	Deo Narain Chaube	Lucknow
24.	Sanskrit Men *Vaiṣṇava-stotra Kāyva*—Eka Adhyayana	Krishna Kumar Mishra	Lucknow
25.	*Āśvalāyana Gṛhyasūtra*—Eka Adhyayana	(Km.) Kusum Lata	Lucknow
26.	Kavi Karṇapūra Aura Unake *Mahākāvya*—Eka Adhyayana	Krishna Lata Singh	Lucknow
27.	*Śukranīti*-A Cultural Study	(Km.) Mohini Misra	Lucknow
28.	Buddhadatta Aura Unake Granth—Eka Adhyayana	Neeraja Awasthi	Lucknow
29.	*Āyārañga Suta*—A Critical Study	(Km.) Neeta Sinha	Lucknow
30.	Śrī Vedāntadeśika Kṛta *Gītā Tātparya Candrikā*—Eka Adhyayana	Ram Deo	Lucknow

31.	Sanskrit ke Ādhunika Kavi Prasāda Dīkṣita Tathā Unakī Kāvya Kritiyon Kā Adhyayana	(Km.) Suman Kapoor	Lucknow
32.	Alaṁkāra Maṇihāra	(Smt.) Sushila Jain	Lucknow
33.	Śrī Vaiṣṇava Kavi Vainkaṭādhvarin Aura Unakā *Viśvaguṇādarśa Campu*—Eka Adhyayana	(Km.) Sushma Sinha	Lucknow
34.	A Study of the *Kappiṇābhyudaya* of Śivasvāmin	K.A. Nagpure	Nagpur
35.	Nīlakaṇṭha Dīkṣita And his Poetic Works	K.R. Joshi	Nagpur
36.	Sanskrit Inscriptional Poetry	(Smt.) Shyama Dogra	Panjab
37.	Etymology in the Brāhmaṇas	Bhavsar	Poona
38.	Hero in Sanskrit Drama	D.W. Khandava	Poona
39.	Critical Translation of the *Gopatha Brāhmaṇa*	H.C. Patyal	Poona

M. Litt.

40.	The *Mahākāvyas* of Kerala	Shanti Chandra Kamath	Kerala

XI MISCELLANEOUS

Subjects on which Research is being Conducted

Ph. D./D. Phil.

1.	Heraldic Devices in Ancient India	(Km.) Balwant Kaur	Panjab
2.	Maritime Activity in Ancient India	(Km.) Geeta Bhatt	Panjab
3.	*Maṭhas* in Ancient India	(Smt.) Saroja Srinivasan	Panjab
4.	Modes and Means of Transport in Ancient India	Sudhakar Pandey	Panjab
5.	Sports and Pastimes in Ancient India	Umed Singh	Panjab
6.	The Secular Contents of the Brāhmaṇas	G.Y. Joshi	Poona

XII-A PHILOSOPHY AND RELIGION (BUDDHIST)

NIL

XII-B PHILOSOPHY AND RELIGION (NON-BUDDHIST)

Ph. D./D. Phil. (Degrees Awarded)

1.	Nityananda O Goudiya Vaishnab Dhama	(Smt.) Bela Das Gupta	Visva-Bharati	1954
2.	The Conception of Chitta in Yoga with Special Reference to the Yoga Sūtras	Q.F. Miravite	Visva-Bharati	1956
3.	Philosophy of Madhusūdana Sarasvatī	(Smt.) Sanjukta Gupta	Visva-Bharati	1959
4.	Self in Sāṁkhya Philosophy	Latika Chattopadhyaya	Visva-Bharati	1961
5.	Brāhmaṇical Cult in Bengal from the Earliest Times to Circa 1200 A.D.	(Smt.) Sunanda Roy	Visva-Bharati	1961
6.	The Nature of Mind	J.P. Shukla	Jabalpur	1962
7.	A Comparative Study of the Concept of Liberation in Indian Philosophy	A.K. Lad	Jabalpur	1964
8.	The Existentialist Notion of Self	Dipa Bhattacharya	Visva-Bharati	1964
9.	Dvaita Vedāntaḥ–Tattva-Samīkṣā	Krishna Kant Chaturvedi	Jabalpur	1966
10.	Mīmāṁsā in the Bhagwant Bhāskara of Nīlakaṇṭha	Moghe S.G.	Bombay	1967

Subjects on which Research is being Conducted

Ph.D./D. Phil.

11.	Contribution of Nyayakandati of Śrīdharācārya to the Vaiśeṣika System	Manraj Yadava	Allahabad
12.	Concept of Creation in Different Systems of Indian Philosophy	Rudra Kant Mishra	Allahabad
13.	Development of Mother Cult in Secular India	T.V.G. Shastri	Baroda
14.	*Vyaktiviveka* of Mahimabhaṭṭa—A Critical Study	(Smt.) Toraskar Asha	Bombay
15.	Sacrificial Rituals: Their Decline and Fall	Tulapurkar A. Sastri	Bombay

16.	A Critical Study of Gandhiji : Philosophy of History	G.D. Pandey	Gorakhpur
17.	The Neo-Vedantic Movement in Contemporary Indian Philosophy	Shailendra Nath Pandey	Gorakhpur
18.	Ethics of the Sikhs	Avatar Singh	Panjab
19.	Concept of Human Ideal in Indian Philosophy	G. N. Raina	Panjab
20.	Evaluation of Sarvodaya as a Social Philosophy of Reconstruction in the Context of World Crisis of Values (Human and Cultural)	(Km.) Hardip Kaur	Panjab
21.	*Rāja-Dharma*—A Critical Study	K.C. Khanna	Panjab
22.	The Concept of Non-Violence in Indian Thought	Kewal Krishan Chathali	Panjab
23.	Sacrifice in the Brāhmaṇas	G.V. Thite	Poona
24.	Contribution of Nāgeśa Bhaṭṭa to the Theories on Meaning	K.N. Varkhedkar	Poona
25.	Mythology in the Brāhmaṇas	M.B. Kulkarni	Poona
26.	A Critical Study of the Cāturmāsya Sacrifices With Special Reference to the Satyāṣāḍha Śrauta Sūtra	V.V. Bhide	Poona
27.	A Study of Jainism in Ancient and Medieval Malwa	Teja Singh	Vikram

XIII POSITIVE SCIENCES

NIL

XIV SOCIAL AND ECONOMIC INSTITUTIONS

Ph. D./D. Phil. (Degrees Awarded)

1.	Social Life in Ancient India-325 B.C.-200 A.D.	Sandhya Mukherjee	Visva-Bharati	1957
2.	Agrarian And Fiscal Economy in the Mauryan and Post-Mauryan Age	Narinder Nath Kher	Visva-Bharati	1964

3.	*Manusmṛti* Men Pratibimbita Samāja	P.C. Dhuria	Jabalpur	1965

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XV VEDIC STUDIES

Ph. D./D. Phil. (Degrees Awarded)

1.	Trade and Commerce in Ancient India in Post-Mauryan Age (C. 200 B.C.-C. 300 A.D.)	Haripada Chakravarty	Visva-Bharati	1960
2.	Skandasvāmī—A Study of *Ṛgveda Bhāṣya* upto the First Aṣṭaka only	Manjul Mayank Pantul	Visva-Bharati	1963
3.	Yāska's *Nirukta* and Ṛgvedic Interpretation	(Km.) S.S. Pradhan	Bombay	1964
4.	The Aśvins in the *Ṛgveda* and their Traces in the Later Literature	K.P. Jog	Bombay	1965
5.	The Decorative Similes in the *Ṛgveda*	(Km.) Kamal N. Velankar	Bombay	1966

Subjects on which Research is being Conducted

Ph. D./D.Phil.

6.	The Concept of the Devas in the Vedic Literature	D.S. Nabar	Bombay
7.	Vedic World of Lower Divinities and Spirits	G.M. Vadirajachar	Bombay
8.	The Role of Hymns in the *Ṛgveda*	S.A. Upadhyaya	Bombay
9.	The Relationships between God and the Worshipper in the *Ṛgveda*	(Km.) Usha R. Bhise	Bombay
10.	The Socio-Economic History of Mithilā (From the Earliest Times to 1097 A.D.)	Md. Aquique	Magadh
11.	Brāhmaṇical Interpretation of the *Ṛgveda*	B.K. Nene	Poona
12.	Minor Divinities in the Vedic Mythology and Ritual	J.R. Joshi	Poona
13.	Critical Study of the *Śukla YV*	Prabhakar	Poona
14.	Figures of Speech in the *Ṛgveda* with Special Reference to the VII Maṇḍala	Shashi Kumar Bansal	Poona

RESEARCH INSTITUTIONS

IN INDIA AND ABROAD

AHMEDABAD

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It was established in 1957 with the main object of collecting and housing old manuscripts and offering facilities for higher studies and researches.

It has a rich Mss. Library, a Microfilm Library and a Library of Printed Books containing some rare books.

It has brought out the following publications during the year :

(i) *Viśeṣāvaśyaka-bhāṣya* Pt. I
(ii) Study in *Nāṭyadarpaṇa*
(iii) *Akalaṅka and Dharmakīrti* by Dr. Nagindas

The following are in the press :

(i) *Kalpapallavaśeṣa*
(ii) *Nighaṇṭuśeṣa*
(iii) *Viśeṣāvaśyaka-bhāṣya* Pt. II
(iv) *Ratnākarāvatārikā* Pt. II
(v) *Yogabindu* of Haribhadra

BELGIUM

University of Liege

It has the Institute of Oriental History and Literature working under its Faculty of Philosophy and Letters.

It provides courses in Sanskrit, Pāli, History of Indian Literature, Indian Religions, Vedic Studies and Indian Linguistics.

Mention may be made of the following Indologists working in the Institute :

(1) Prof. R. Fohalle and Prof. L. Dorey (in Sanskrit, Pāli, History of Indian Literature and Indian Religions)

(2) Prof. J. Duchesne-Guillemin (in Vedic Studies and Indian Linguistics)

BOMBAY

Bharatiya Vidya Bhawan

It has brought out the revised edition of Rudradāsa's *Candralekhā*, a drama in Prakrit, ed. by Dr. A.M. Upadhye.

DHARWAR

Kannada Research Institute, Karnatak University

It has brought out the following publications :

(i) *Karnatak Inscriptions* Vols. Ī-III ed. R. S. Panchamukhi and Vol. IV ed. A.M. Annigeri
(ii) *Kavijihvābandhanam*
(iii) *Madana Tilaka*
(iv) *Airāvata*
(v) *Virūpākṣa-Vasantotsava-Campū,* all ed. by R. S. Panchmukhi
(vi) *Gandharvas and Kinnaras* by R. S. Panchamukhi
(vii) *Archaeology of Karnataka* by R. S. Panchamukhi
(viii) *Karnataka Epigraphy* by R. S. Panchamukhi.

FRANCE

In recent years the following works on Indology have appeared in France :—

(i) *Les études Jaina, état présent et tâches futures* by Ludwig Alsdorf
(ii) *Indo-Aryan from the Vedas to the modern times* by Jules Bloch (English edition largely revised by the author and translated by Alfred Master)
(iii) *Les expiations dans le rituel ancien des religieux Jaina* by Colette Caillat
(iv) *Vavahāra-Sutta* 1–3 by Colette Caillat (Texte, traduction, commentaire)
(v) *Anthropologie tibétaine* by E.C. Buchi in collaboration with A. Guibaut and G. Olivier
(vi) *Les Légendes Civaites de Kancīpuram* by Jean Filliozat in collaboration with R. Dessigane and P. Z. Pattabiramin (Analyse de textes et iconographie)
(vii) *Parures divines du Sud de l' Inde* by Jean Filliozat in collaboration with P.Z. Pattabiramin
(viii) *Temples de Khajuraho* by Marcel Flory
(ix) *The Life of Buddha according to the ancient texts and monuments of India* by Alfred Foucher (Abridged translation by Simone Boas)

(x) *Trèsors de l'art des Indes* by Louis Frederic
(xi) *Sur les traces du Bouddha* by René Grousset
(xii) *Elements de Sanskrit Classique* by Victor Henry (New impression of the edition of 1902)
(xiii) *Ajitāgama*, Vol. I by R. N. Bhatt (Edition critique par. Institut Francais d' Indologie, Pondichery)

W. GERMANY

South Asia Institute of the University of Heidelberg

The Institute was founded in 1962. Research and teaching of the Institute is concerned with the present day problems of the South Asian countries against the background of their traditions.

Special mention may be made of the following departments in the Institute :

(i) Department of Indology under the directorship of Prof. Dr. Hermann Berger.

It does not only concentrate on the study of classical Indology, but also on the understanding of modern India against the background of ancient India. It is especially concerned with the study of modern Indian languages on the basis of classical Indology.

The purchase of the reference libraries of the late Professors Wilhelm Geiger and Max Walleser by the South Asia Institute has made it feasible for Dr. Kopp to establish a branch for *A Critical Pāli Dictionary* published by the Danish Academy of Sciences. The complete work is to comprise eight folio volumes; between 1924 and 1948 eleven fascicles and in 1960, 1962 and 1965 another three fascicles were published.

(ii) Department of Art History and Pre-historic Archaeology under Prof. Dr. Hermann Goetz.

The Institute has brought out the following publications :

(i) *Māmallapuram und die welt der Suedindischen Kunst*, Krefeld (Scherpe Verlag), 1965

(ii) *Das Erotische in der Kultur und Kunst Indiens* (Supplement to : *Das Kāmasūtra des Vātsyāyana*), Hanau/M. 1965

There is a branch of the South Indian Institute at New Delhi under Dr. Lothar Lutze.

Some of the scholars of the Institute have made outstanding contribution to Indological studies. Their main publications are enlisted below :

Prof. Dr. Hermann Berger—*Zwei Probleme der mittelindischen Lautlehre*

Dr. Hermann Kopp—*Manorathapurāṇi*, commentary on the *Aṅguttara-Nikāya*, Vol. II; *Eka-duka-ṭīkā-nipāta-vannana* (in collaboration with Max Walleser) Vol. III; *Catukka-pañcaka-chakka-nipāta-vannana*, Vol. IV, *Sattaka-atthaka-navaka-nipāta-vannana*, Vol. V, *Dasaka-eka-dasaka-nipāta-vannana*, Indexes to Vols. I-III of the *Paramatthadipani*, commentary on the *Theragāthā*

Prof. Dr. Hermann Goetz—*The Art and Architecutre of Bikaner State*, *Hand book of the collections : Baroda Museum and Picture Gallery, Baroda*, *The Early Wooden Temples of Chamba*, *The Indian and Persian Miniatures* of the Rijksprentenkabinet (Rijksmuseum) Amsterdam; *Fuenf Jahrtausende Indischer Kunst*, *Geschichte der Indischen Miniatur-Malerei*, *Epochen der Indischen Kultur.*

Dr. Lothar Lutze—*The Classical Sanskrit Drama, in the light of Bertolt Brecht's Dramatic Theory and Practice*, *Aspects of Indian Music*.

H.V. Stietencron—*Indische Sonnenpriester* (Sun-Priests in India) (Sāmba und die Śākadvīpīya Brāhmaṇa), Wiesbaden, 1966 (Vol. 3 of the South Asia Institute Publications)

K. Matzel —*Einfuhrung in die Singhalesische Sprache* (Introduction to the Singhalese language), Wiesbaden, 1966, (Vol. 5 of the South Asia Institute Publications)

L. Lutze —*12 Lektionen Hindi*, Arbeitsheft für Anfänger, New Delhi, 1966.

Besides these, Prof. Dr. Karl Jattmar, Dr. Lorenz S. Leshnik, Prof. Dr. Umar Rolf Von Ehrenfels, Dr. Heimo Rau, Dr. Lorenz G. Loeffler, Mr. Norihiko Uchida, Dr. Guenther D. Sontheimer, Dr. Hans J. Vermeer, *etc.*, have been contributing research articles on Indological subjects in a number of journals.

Mr. N. Uchida is preparing a doctoral thesis on the problem of the quantity of the vowels in the New-Indo-Aryan languages in comparison with the quantity in Middle-Indo-Aryan.

G. Baumann plans the edition of an old-Gujarati Text with translation, commentary, grammatical notes, *etc.*

Dr. G.D. Sontheimer is preparing his doctoral thesis on the Hindu Joint Family (its evolution as a legal institution) for publication.

E. GERMANY

Free University, Berlin

Seminar für Indische Philologie

It has on its staff a number of outstanding Indologists whose fields of studies and main publications are noted below :

Prof. Dr. Klaus Bruhn—Field of Studies : Jaina Literature and Mythology, Indian Art and Iconography. Publication : Śīlāṅka's *Caupaṇṇamahāpurisacariya*

Prof. Dr. Heinz-Jürgen Pinnow–Field of Studies : Indian Linguistics, *viz.*, Aryan, Dravidian and Austroasiatic languages. Publication : *Versuch einer historischen Lautlehere der Kharia-Sprache* (Historical Phonology of the Kharia–Language

Dr. Chandrabhal B. Tripathi—Field of Studies : Buddhist Literature, Jaina Literature. Publication : *Fünfundzwanzig Sūtras des Nidānasaṃyukta* (Twenty-five sūtras of the *Nidānasaṃyukta*).

Dr. Monika Jordan—Field of Studies : Jaina Literature.

NAGPUR

Nagpur University

Excavations at Paunar, Distt. Wardha, Maharashtra :

The Department of Ancient Indian History and Culture, Nagpur University, excavated the ancient site of Paunar, supposed to be the capital of the Vākāṭakas. The excavations were directed by Dr. S.B. Deo, assisted by Dr. M. K. Dhavalikar.

The excavations revealed four cultural periods. Period I was evidenced by the occurrence of a thin black and red ware highly burnished. One sherd had traces of dull white painting. The shapes represented were bowls, dishes and conical bases. Associated with this was red ware having paintings in black. This ware displayed only globular pots with some sort of a short, beaked and internally grooved rim. The paintings comprised almost exclusively vertical and horizontal wavy and straight lines, bands and latticed diamonds. The ware did not indicate any typological or technical affinity either with Jorwe ware or the Malwa ware–the latter being definitely better made, more artistically painted and typologically better represented. The other associated wares were coarse red and micaceous red. Copper, iron and microliths were totally absent The inhabitants of this period settled first at Paunar right on the black soil. No idea regarding their houses could be had, but they seemed to use round clay hearths.

The habitations of Period IIa were characterised by the introduction of iron, the use of a thick black and red ware (typologically of the early historical period), terracotta figurines, beads of semi-precious stones and the technique of floor-making involving the ramming of brown and black clays. The painted pottery and the thin black and red wares were totally absent and these were replaced by a variety of indifferently fired red wares.

Period IIb seems to have been a period of transition as evidenced by the overlap between the red polished ware and the black and red ware.

Period III witnessed the prosperity of Paunar (Pravarapura). This period could be roughly assigned to late Sātavāhana and Vākāṭaka times. The ceramic evidence comprised the black and red ware, the R.P.W., the amphora, associated with beautifully made beads of semi-precious stones, late Sātavāhana and Viṣṇukuṇḍin coins and a variety of stone plaques and fragmentary stone sculptures. The structures associated with this period included brick constructions with well-made foundations, ring-wells for soakage purposes and floorings made of rammed clay. The houses had tiled roofs. The tiles bore impressions of rice and wheat husk.

At the end of period III, the site seems to have been deserted only to be reoccupied in the early medieval period as evidenced by the find of Celadon ware, the glazed ware and polychrome glass bangles.

NETHERLANDS

1. Instituut voor Zuid-Aziatische Archeologie (Institute for South Asian Archaeology), Linnaeusstraat 2a, Amsterdam-Osost

This Institute, a sub-division of the Municipal University of Amsterdam, was founded in 1959 as a documentation and research centre for Archaeology, History of Art, Pre-history and Ancient History of South and South-East Asia. The Institute possesses a library, collection of photographs, diapositives and plaster-casts and a great number of press-cuttings.

At the moment the Director of the Institute is Mrs. Prof. Dr. J.E. Van Lohuizen-de Leeuw. Dr. P.H.L. Eggermont is engaged as a co-operator in the Institute.

2. Instituut voor Filosofie (Institute of Philosophy) of the Municipal University of Amsterdam, Oudemanhuispoort 4-6, Amsterdam Centrum

Here, Prof. Dr. H.F. Staal teaches comparative philosophy and logic.

3. Instituut voor Sanskrit (Institute of Sanskrit), Turftorenstraat 13, Croningen

This Institute is a sub-division of the State University of Groningen. Its Director is Prof. Dr. J. Ensink. He is assisted by Drs. P. P. J. Van Caspel. Prof. Ensink and Prof. J.A.B. Van Buitenen (Chicago) this year published a Glossary of Sanskrit from Indonesia, as Nr. 6 of the Journal *Vāk* (Poona).

4. The Koninklijk instituut voor Taal, Land—, en Volkenkunde (Royal Institute of Anthropology and Linguistics), Stationsplein 10, Leiden

It was founded in 1851 as a centre of study and research about Indonesia, then the Dutch East Indies. After Indonesia gained her independence, the focus of the Institute's interest was widened to "the linguistics, geography, ethnology and history of S. E. Asia, the Pacific region and the Caribbean region, especially Surinam and the Dutch Antilles." The Institute was located in The Hague for about a century, but recently shifted its place to Leiden.

The Institute possesses a very important library on Indonesia. Its main publication is the journal *Bijdragen tot de Taal-*, *Land-en Volkenkunde* (Contributions to Linguistics, Geography and Ethnology), one of the leading journals on S.E. Asia and Indonesia. Each year one of its issues is published under the name *Anthropologica.* This journal occasionally also contains important articles on Hindu-Javanese and Hindu-Balinese Culture. Other series issued by the Institute are :

(a) Verhandelingen (Transactions) van het Instituut voor de Taāl-Land-en Volkenkunde (up till now about 50 publications on all aspects of Indonesian culture and linguistics);

(b) Translation Series, in which important Dutch contributions to the study of Indonesia are re-edited in English (*e.g.* : P.H. Pott, Yoga and Yantra; their inter-relation and their significance for Indian Archaeology, 1966), as Vol. 8 of this Series ;

(c) Bibliographical Series (7 Vols. up till now);

(d) Bibliotheca Indonesica. This series will contain critical editions, accompanied by English translations and notes, of important library works of Ancient Indonesia.

5. Instituut voor Oosterse Talen, Utrecht

This Institute has in Prof. Dr. J. Gonda an outstanding Indologist.

6. The Kern Institute, Leiden

It has on its staff eminent Indologists like Prof. Dr. F.B.J. Kuiper and Prof. Dr. J. C. Heesterman. Recently Dr. D. S. Ruegg has been appointed as Professor of Indian Philosophy, Buddhist Studies and Tibetan. His inaugural lecture was called : The study of Indian and Tibetan thought (Leiden, E. J. Brill, 1967).

7. The Koninklijk Instituut voor de Tropen (Royal Tropical Institute), Linnaeusstraat 2a, Amsterdam-Oost

Here Prof. Dr. K. de Vreese teaches modern Indian languages.

8. At the **Municipal University of Amsterdam**, Prof. Dr. A. Scharpé teaches Sanskrit. He is at the same time Professor at the University of Gent (Belgium). Prof. Scharpé is engaged in editing the works of Kālidāsa critically and preparing a critical dictionary of these works.

Some new publications on Indology in the Netherlands :

(i) K. Jahn, *Rashid Al-Din's History of India.* The Hague, 1965.

(ii) *Annual Bibliography af Indian Archaeology*, Vol. XX, for the years 1962–1963, Leiden, 1966.

(iii) J. Gonda, *Loka* ; world and heaven in the Veda. Amsterdam, 1967 (Verhandelingen Van de Koninklijke Nederlandse Akademie van Wetenschappen, Afdeling Letterkunde, Nieuwe Reeks, Vol. 73, 1). J. Gonda, *The meaning of the Sanskrit term dhāman*-Amsterdam, 1967, Verhandelingen..., Vol. 72, 2.

D. S. Ruegg, *The study of Indian and Tibetan thought*, Leiden, 1967. Inaugural lecture. 47 pp.

J.F. Staal, *Word order in Sanskrit and universal grammar*, Dordrecht, 1967. (D. Reidel Publishing Company). Series: Foundations of Language, Supplementary Series, Vol. 5.

Two Indological theses have been completed :

1. J. Fontein. *The pilgrimage of Sudhana.* A study of *Gaṇḍavyūha illustrations* in China, Japan and on the Borobudur. Leiden, 1966. This

is a thesis of respectable length, provided with many photographs. Promotor : Prof. Dr. F.B.J. Kuiper.

2. C. Goekoop: *The logic of invariable concomitance in the Tattvacintāmaṇi*; Gaṅgeśa's *Anumitinirūpaṇa and Vyāptīvāda* with introduction translation and commentary. Dordrecht (D. Reidel), 1967. Promotor : Dr. J. F. Staal.

PATNA

K. P. Jayaswal Research Institute

The Institute has published *Karian Excavations* by Dr. Sita Ram Roy. It has undertaken the editing of a number of manuscripts brought from Tibet by late Mahapaṇḍita Rahul Sankrityayana.

SAGAR

Saugar University

1. The Department of Ancient Indian History, Culture and Archaeology, University of Saugar resumed excavations at Tripurī in district Jabalpur during 1966-67 season and brought to light the remains of four Cultural Periods, ranging in date from C. 500 B.C. to 400 A.D. Besides, the remains of Early Medieval Period were also encountered in the upper disturbed layers.

Amongst the outstanding finds mention may be made of the coins of Tripurī *Janapada* and of the Sātavāhana rulers and of circular sealings of baked clay bearing Brāhmī legends. One round cast copper coin of the Tripurī *Janapada* bears the legend '*Tri pu ri*' in bold Brāhmī characters of about 200 B.C. and 'moon on the hill symbol'. One of the Sātavāhana round lead coin bears the figure of a standing male deity on its obverse and the Ujjain symbol with Brāhmī legend '(*si*) *ri Sāta* (*sa*)' on the reverse. Another Sātavāhana circular lead coin has at its obverse a crude human figure in standing posture, representing a deity. The reverse has a flowering tree within railing and the Ujjain symbol with crescent. The third coin of copper belongs to king *Sujeṭhasena*. Its obverse has, in the centre, the hill symbol flanked by wavy lines and the border Brāhmī legend reads '*Su* (*jeṭha*) *senasa*'.

Six circular clay sealings with Brāhmī legends were also encountered during the excavations. On the basis of paleography, these can be assigned to 2nd-3rd centuries A.D. Four of these mention the title '*Vāsiṣṭhīputra Mahārāja*' and the names of the rulers mentioned are Śivabodhi and Vasubodhi. The sealings bear an arched hill in the centre with a crescent above it and wavy vertical lines on its either side. Another sealing bears the figure of a seated lion with upraised tail in the upper half and an inscription of two lines in the lower half. The inscription is partly effaced. These sealings have given us the names of new kings (Śivabodhi and Vasubodhi) who ruled over the Tripurī region during the 2nd-3rd centuries A.D. They seem to have belonged to the Bodhi dynasty.

Amongst the finds of the later periods mention may be made of a circular silver Indo-Sassanian coin of the altar-type (5th–6th centuries A.D.) and a gold coin of a Kalacuri ruler with the figure of Lakṣmī on one side and the letters "..... *ja......deva*" on the other.

2. A joint study-tour with the American Academy of Benaras was organised under the guidance of Prof. Bajpai, in the Sagar, Satna, Panna, Rewa, Śidhi, Shahdol and Jabalpur districts of Madhya Pradesh. The party visited important archaeological sites and monuments including Binaikā, Pipariā, Marhaī, Bharhut, Gurgī, Chandreha, Bandhogarh, Sohāgpur, Amarkaṇṭaka, Tripurī and Nohṭā. Some of these sites and relics were noticed for the first time. A complete study with the photo documentation of the monuments was prepared. The newly discovered artistic sculptures of the Śaiva, Vaiṣṇava and Jaina pantheon and other artistic remains, ranged in time from the 4th to 12th centuries A.D. Special care was taken to study the different styles of ancient temple architecture of this area. Most of these temples belong to the period of Kalacuris who ruled in this part of the country during the 9th-12th centuries A.D.

3. The Department has published the first volume of its Bulletin entitled *Bulletin of Ancient Indian History and Archaeology.*

U. S. A.
Yale University

It has a department of East and South Asian Languages and Literature.

Mr. Stanley Insler is the Assistant Professor of Sanskrit in this department. He is the author of the following :

(i) *Verbal paradigms in Patañjali* ;
(ii) *Avestan dax̌ē, Indogermanische Forschungern*, LXVIII ;
(iii) *Studicn Zum Avesta, Ibid*, LXX,
(iv) *Vedic tvāyā, Ibid.*, LXXI.

The Yale Library has responsibility under the Farmington Plan for all Indian publications, and acquires most of them through the United States Public Law 480 book procurement programme. An Indological and Linguistic Seminar Library is provided for graduate students.

The American Oriental Society *Journal* is edited in the Yale Library and the Society's Library is here, also.

REVIEWS

THE ŚAKTI CULT AND TĀRĀ Ed. D.C. Sircar. University of Calcutta. 1967. Pp. 189. Price Rs. 10.

This volume contains the proceedings of two seminars on 'Origin and Evolution of the Cult of Śakti' and 'Iconography of Tārā' held at the Centre of Advanced Study in the Department of Ancient Indian History and Culture, University of Calcutta, in April 1965. In the first seminar 12 papers were read and discussed : (1) *The Cult of Śakti* by Gaurinatha Sastri, (2) *The Cult of Śakti in Tamilnad* by T.V. Mahalingam, (3) *Śakti Cult and Coins of North-Eastern India* by Sm. Bela Lahiri, (4) *Links between Vaiṣṇavism and Śāktism* by B.C. Raychaudhury, (5) *Evolution of Śakti Worship in India* by B.P. Sinha, (6) *A Non-Aryan Aspect of the Devī* by A.K. Bhattacarya, (7) *Origin of the Śakti Cult* by R.N. Mehta, (8) *Śāktism and Mother-Right* by N.N. Bhattacarya, (9) *Evolution of Śakti Cult at Jaipur, Bhubaneswar and Puri* by K.S. Behera, (10) *Śakti Worship in Rajasthana* by P.K. Majumdar and (11) *Iconography of Ardhanārīśvara on a Tripura Coin* by A.N. Lahiri. In these papers the various aspects of Śakti worship are discussed.

T.V. Mahalingam has shown that Śakti cult is attested in South India by many literary texts, but the Pallavas were the first to dedicate temples to it. According to him, Durgā worship in Tamil country had some peculiarities like the offering of *navakāṇḍam* or flesh from nine parts of the body. B.C. Raychaudhury has stated that Devī was described as the *Yoganidrā* of Viṣṇu, which, with other links, establishes a close connection between Śāktism and Vaiṣṇavism. R.N. Mehta has suggested that the origin of Śakti worship is to be traced to the early neolithic period over wide regions of the world and N.N. Bhattacarya held that it was the outcome of a female-dominated society. D.C. Sircar has observed that in western India, at least in the Gupta period, the Mother Goddess was worshipped in her individual aspects as well as collectively in a circle of seven and that there was a pronounced Tāntrika element in it.

In the second seminar six papers were read and discussed : (1) *Iconography of Tārā* by K.K. Dasgupta, (2) *The Tārā of Candradvīpa* by D. C. Sircar, (3) *An Unknown form of Tārā* by D.C. Bhattacarya, (4) *Chinese Origin of the Cult of Tāra* by N.N. Bhattacarya, (5) *Trailokyavijayā* by S. Chattopadhyaya and (6) *Concept of Tārā as a Serpent Deity and its Jaina Counterpart Padmāvatī* by A.K. Bhattacarya. D.C. Sircar has pointed out that the cult of Tārā originated in eastern India and became very famous in the fifth or sixth century A.D. when Candragomin that this cult was of West Indian origin. T.V. Mahalingam has observed that the recent discovery of an image of Tārā in the ruins of Nāgārjunīkoṇḍa, belonging to the third century A.D., takes the antiquity of this cult still higher. But K.K. Ganguli suggested that the Tārā cult may have been taken to South India by sea-faring merchants from the East. Sircar drew attention to the significant fact that Tārā figured on the flag of the Pālas as their dynastic emblem, as is clear from the Nesari Plates of Govinda III, showing that her cult was intimately associated with Bengal, particularly Candradvīpa in the Buckergunge district. The import of the name of Tārā originally was to help people out of their difficulties and the word *tārā*, meaning the star, has also this sense. In course of time, Tārā became a deity of sea-faring merchants on account of the belief in her efficacy to help people cross the ocean safely.

D.C. Bhattacarya has shown that the Māhāmāyāvijayavāhinī aspect of Tārā has interesting similarities with the various characteristics of Caṇḍī of the Brāhmaṇists. Another form of the goddess is Trailokyavijayā having twenty arms, blue colour, three eyes and furious look mentioned in the *Agni Purāṇa*. Originally a Buddhist deity, she found a place in Brāhmaṇical pantheon.

In the papers, contained in this collection, which are all learned and well-documented, much interesting light has been shed on the origin and development of Śakti cult in India. However, it appears that at some places the words Aryan and non-Aryan have been used indiscriminately. Evidence of the Śakti cult is available not only in the Indus Valley civilization, but also in the Vedas. In the *Ṛgveda*, the word Śakti is used about a dozen times and there are numerous references to *Jñās* or principles of female energy acting in association with their male counterparts. In the famous *Devīsūkta* (*Ṛgveda* X, 125) Vāc identifies herself with the Primal Energy of Life, which, in the *Nārāyaṇa Upaniṣad* of the *Taittirīya Āraṇyaka* (X, 1), is called Kanyākumārī and Durgā. Thus, it is clear that Vedic texts are also conversant with the Śākta cult and its association with the so-called non-Aryan people does not hold good. In fact, the cult of the Mother Goddess, going back to the origins of agrarian economy in neolithic times, is the common feature of a considerable part of the human race and it is not plausible to confine it to any particular racial and cultural group. In India, however, it had a unique development both in its philosophical and fetishistic aspects. The Śākta philosophy, representing a distinct school of monism and pantheism, gave rise to a voluminous literature in course of time, which is a crowning achievement of the philosophico-literary history of India.

Needless to say, the present volume is very valuable for understanding the evolution of the Śākta cult and throws new light on many of its aspects.

KUKA MOVEMENT By Fauja Singh Bajwa, Motilal Banarsīdass, Delhi, 1965. Pp. 235. Price Rs. 20.

This interesting and stirring story of an important phase in Panjab's role in India's struggle for freedom is based on profound research and study. It brings into bold relief the origin and growth of the Kuka or Nāmdhārī movement among the Sikhs in the period when the Sikh empire of Ranjit Singh had melted away and the Panjab had been annexed to the British empire in India. Its founder Bhai Balak Singh and his disciple Baba Ram Singh were galvanised into a new creative and reformist activity by the shocking experience of political changes at a time when the generality of the people had lost their feet and were out of their moorings. They revived the crusading tradition of Guru Govind Singh, lashed out at social injustice, attacked vested interests, resting on religious superstition, and inculcated a life of pristine purity and moral austerity. Not only they vigorously preached social reforms, but also vehemently opposed English rule, language and culture. Their boycott of English goods and insistence on *Svadeśī* recall some of the policies of Mahatma Gandhi. Their object was to overthrow British rule, as is clear from the despatches of J. Donovan, a railway employee of Doraha, to Lord John Lawrence and the Governor General, dated September 30, 1868 and September 7, 1868, quoted by the author. Baba Ram Singh claimed to be endowed with the divine mission to oust the British just as Guru Govind Singh came to destroy the Mughal empire. Thus, he gave himself out as the incarnation of the celebrated Guru. To achieve his object Baba Ram Singh and his followers thought of soliciting Russian aid. Recently, as the author has shown, the letter, taken to Uzbekestan by the Nāmdhārī envoy Gurcharan Singh, has come to light. All these interesting facts, assembled by the author, after patient research, throw a flood of [light on the socio-political aspects of this powerful movement in the Panjab in the latter half of the nineteenth century.

Several authors have interpreted the Kuka movement in a variety of ways. Khushwant Singh in *History of the Sikhs* Vol. II, while conceding the political overtones of the movement, has underlined its backward attitude expressed in its espousal of cow-protection which failed to enthuse the Sikhs. This is reading the modern exclusivist and communal trends in history. At that time the slogan of cow-protection was the rallying point of all non-Muslim peoples and the Kukas clearly realized it. If they failed, it was not due to the advocacy of cow-protection, but owing to the general apathy and debility of the people vis-à-vis the growing might of the British Government. Ganda Singh in his *Kukian di Bithya* and other writings has hesitated to attribute modern ideas and advanced programmes to the Kukas. The thing is that on the cessation of line of the Gurus with the tenth Guru, it was considered sacrilegious for a Sikh to consider a person as the Guru. Hence Ram Singh's plea to be an *avatāra* of Guru Govind

Singh and his followers' belief in it did not commend itself to many Sikhs of the traditionalist outlook. So, in their eyes, the Kukas were rustic folk harbouring naive beliefs and even puerile superstitions which brought them into conflict with administrative authorities and resulted in their suppression. But the present author has ably marshalled adequate and convincing evidence to demonstrate that the Kukas, though simple and rural, were inspired by lofty political ideas and social reformism. Quoting extensively from reliable sources, he has proved that the Kukas were the percursors of the liberation movement in the Panjab. There is a singular objectivity and sense of inquisitiveness in this work. It is, undoubtedly, a remarkable contribution to modern Indian history.

BUDDHA PRAKASH

A HISTORY OF CHRISTIANITY IN INDIA, *VOL. I* By George Mark Moraes,Manaktalas, Bombay. 1966. Pp. 320. Price Rs. 25.

This learned work, based on a profound study of vast materials, is an attempt at surveying the history of the Christian Church in India from early times to St. Francis Xavier (52 A.D.-1542 A. D.). It is divided into eleven chapters followed by Conclusion, Bibliography and Index. The author begins his survey with India's cultural and commercial contacts with western Asia, but errs in finding a reference to the *paṇis* in the Jātakas (p. 130). The word *paṇi* occurs in the Veda and stands for a trader, but its use is not attested in later literature. However, it is correct that it was the traders who blazed the trail which the missionaries followed in the first millennium A.D. Sylvain Lévi referred to old traditions, like that of Nahuṣa, suggesting India's contacts with the Hebrew world. Recently, the discovery of Aśokas's inscription at Kandahar in the Greek and Aramaic scripts has thrown light on the relationship between India and western Asia in ancient times. The author has critically examined the tradition of the mission of St. Thomas in India during the reign of the Parthian king Gondophernes in the first half of the first century A.D. and shown that it rests on historical basis. The Faqirs of Sind, venerating Thuma Bhagat, appear to preserve the heritage of St. Thomas in India. From the North, St. Thomas went to the South and met his end at Mylapore near Madras where his tomb is situated. It is likely that he went *via* Socotra. It is only on this presumption that the traditions of his arrival in the North and the South can be reconciled. When St. Thomas was in the North, St. Bartholomew was preaching in western India at Kalyāṇa which the author identifies with *India Felix*. In this way it is clear that India was one of those countries where the earliest Christian missionaries came to preach their creed.

In Ch. 2 the author traces the history of the expansion of the Church in India. Though he discredits the contention that under the persecution of the Sassanids the Christians of Iran found a hospitable asylum in India, he draws attention to the fact that in Kerala the Christians claim to be connected with the Persians. It is clear that there was an affinity between the Christians of India and those of Iran. The migration of Thomas Cana is a pointer to this fact.

The author shows that the Indians were quite friendly to the Christians. Many of the kings and princes of Travancore had Syrian Christian ministers (*Karyakkars*). The Christians developed a military organization of their own and also a dynasty—the Villiyāṛvattam—ruling near Cochin.

From Ch. 3 the author studies the coming of the Portuguese and the impetus given by them to Christianity in India. As a consequence of the *padroado*, the Portuguese Crown got a vital stake in the propagation of Christianity. Hence in 1498 the Trinitarian Pedro de Covilham landed at Calicut along with Vasco da Gama. Two years later, a vicar, eight secular priests and eight Franciscans came on the fleet of Cabral and started converting the people. This alarmed the Muslims who instigated the Zamorin against them. Hence they had to go to Cochin from Calicut where they found some support from the followers of St. Thomas.

In 1510 Albuquerque occupied Goa and adopted the policy of befriending the Hindus against the Muslims. With this end in view, he cultivated cordial relations with Vijayanagar and encouraged marriages with Hindu women. But the progress of Christianity in India was slow. By 1548 in Goa itself there were only 7,000 Christians against 40,000 non-Christians (Donald F. Lach, *Asia in the Making of Europe*, *Vol. I*, p. 251). Impatient with this poor response, the Portuguese decided to enforce their religion at the point of the bayonet. In 1545 King John III ordered the governor of the Indian possessions, D. João de Castro, to demolish all the temples and destroy all the idols of Goa and stop the observance of Hindu ceremonies and expel the Brāhmaṇas from the realm. In order to supervise the carrying out of this order a special officer called Pai dos Christãos was appointed. But the Hindus strongly resisted these moves by staging demonstrations and closing the markets and even flooding the paddy fields with the salt water of the sea. Unfortunately, the relations of the Hindus and the Christians worsened and told adversely on the prospects of Christianity in India. In 1540 the 'Society of Jesus' was founded and, two years later, St. Francis Xavier came to India. He ushered in a new era in the history of Indian Christianity which will be the subject of the second volume of the author's study.

The present work is a monument of immense learning, clear analysis and lucid presentation of facts. The notes and references are copious and exhaustive and the bibliography and index full. Undoubtedly, it is a solid and splendid contribution to the understanding of an important aspect of Indian history.

Buddha Prakash

BULLETIN OF ANCIENT INDIAN HISTORY AND ARCHÆOLOGY, No. 1 Published by the Department of Ancient Indian History, Culture and Archæology, University of Saugar, Sagar, 1967. Pp. 6+128 and plates 14. Price Rs. 10.00.

With the present issue, Prof. K. D. Bajpai, Head of the Department of Ancient Indian History, Culture and Archæology, University of Saugar, has launched a fresh periodical in the field of Indic studies which are currently gaining in importance and popularity both in India and abroad. This addition to the growing literature on the subject is all the more welcome, because its editor, Prof. Bajpai, is as seasoned an historian as he is an experienced archæologist. He has already had to his credit a number of valuable publications in Hindi and English. With him at the helm, one may legitimately look forward to having exciting and stimulating contributions in the subsequent issues of the *Bulletin*, similar to those contained in the one under review.

Considering the prevailing conditions in the country as well as the national feelings in favour of Hindi, it is but proper that the present issue contains a goodly number of contributions in that language, of the total of 21 articles the first 16 being in English and the remaining ones in Hindi. The range and variety of topics are equally well-proportioned, covering as they do prehistory, protohistory, history, ancient geography, archæology, art, epigraphy, numismatics, religion, literature, *etc*.

The only thing that looks a bit out of proportion is the fact that the majority of articles published are by the pen of the editor himself. This was perhaps unavoidable in the initial stage. It is to be hoped that this drawback will disappear in the future issues. The increasing number of contributions by outside scholars will naturally ensure wider circulation and greater popularity of the *Bulletin*.

It is perhaps needless to dwell upon the merits and demerits of each individual contribution. Generally speaking, the best tradition of objective enquiry is maintained throughout. An elaborate statement of facts and their analysis are deemed sufficient, without forcing a decision where such is not possible in the present state of knowledge, as is well illustrated by the article on Gaṅgādhara of Bilhaṇa (in Hindi). Doctors do differ and will always differ; but sometimes they create problems where none exists. How much ink, for instance, has not been spilt over the question whether or not the Allahabad pillar inscription of Samudragupta is posthumous. The 'posthumous' view owes its origin to the erroneous reading of a single word in the inscription by an early editor thereof. One should not wonder if that view still lingers in some minds. One is not sure if *THE PROBLEM OF PUṢYAMITRAS* is not one of a similar nature. Prof. Bajpai has evidently bestowed much thought on this problem. He read a paper on it at the 28th session of the Indian History Congress held at Mysore in December 1966. The same is reproduced in the issue of the *Bulletin* under review. The so-called problem has arisen from the reading, or rather misreading, of just two syllables whether it is to be read as *puṣya* or *yudhya*—in the much corroded Bhitari pillar inscription of Skandagupta. If one reads them as *puṣya* following Fleet, there is a problem; if one reads them as *yudhya* following Bhandarkar, there is no problem. Many other scholars have expressed their views on this. It has also been shown that the full import of the verse, in which the two syllables in question occur, has not been brought out. In this connection, attention is invited to the observations offered in the *Journal of Indian History*, Vol. XLI (1963), pp. 543–49, as also in the *Mirashi Felicitation Volume*, pp. 362-71. Prof. Bajpai may have cogent reasons to declare the latter reading as fallacious, but he has not stated them in his article. It may, however, be pointed out that any reference to the so-called Puṣyamitras in an inscription, the sole object of which is to glorify Skandagupta's victory over the Hūṇas, seems out of place. The present reviewer examined the original pillar with a view to verifying the doubtful readings of the inscription, but it is so much more corroded now than it was in Fleet's time. Some of the impressions taken at that time, in fact, show the inscription much clearer than it is to be seen on the original pillar now. And these were placed at the disposal of Dr. D. R. Bhandarkar who was busy revising Fleet's Gupta inscriptions. Unfortunately, he passed away, leaving the unfinished work to the present reviewer who, in turn, is still busy putting the finishing touches to it. The impressions of the inscriptions are with him. They justify Bhandarkar's revised reading *yudhya*, that is to say *yudhy-amitrāṁś-ca jitvā* as against Fleet's *Puṣyamitrāṁś-ca jitvā*.

B. CH. CHHABRA

EXPOSITION OF THE VEDAS Vol. I By Vidyanand Videha. Veda Saṁsthāna, Ajmer. 1964. Pp. 93+14+6. Price Rs. 4.

The Exposition of the Vedas, a book covering about 170 pages by Śrī Vidyanand Videha, presents a new interpretation of (1) the first sūkta of the 1st Maṇḍala of the *Ṛgveda*; (2) the first canto of the *Yajurveda*; (3) the 1st Daśatī of the Āgneya Kāṇḍa of the *Sāmaveda* and (4) the 1st hymn of the 1st Kāṇḍa of the *Atharvaveda*.

The present exposition is an English rendering of the one that had appeared in Hindi some years ago.

It is a sample of the author's long-envisioned project of Vedic interpretation, where ten volumes will be devoted to the *Ṛgveda*, two to the *Yajurveda*, two to the *Sāmaveda* and six to the *Atharvaveda*.

'At the feet of the Master' is a sort of Preface to the booklet. It embodies hints on the life of Śrī Videha, the most notable of these being his enlightenment from a wandering *Saṁnyāsī*, who vauchsafed to him the essence of the *Yoga* by acquiring which the author was enabled to throw new light on the Vedas in the manner adopted in the present book.

Needless to say, this interpretation, where the master is totally subjective and eminently confident, is generally on the lines of Ārya Samāja, a reformed Ārya Samāja that admits esoteric approach to the holy word, where a word can be strained to mean what the interpreter wants it to mean; and it is exactly this point where the modern Vedic exegesis parts company with the school of subjective interpretation.

The learned Videha has followed this line not only in his explanation of the *mantras*, but also in his exposition of the names of the Vedas; for, according to him, the *Sāmaveda* does not mean 'the Veda of the *gītis*' (गीतिषु सामाख्या, जैमिनि), but the Veda of *Śānti* (meditation; सामन्-शान्ति). That is where the Videha shines at his best.

The present exposition does not only force meanings of the words, it also changes words themselves; for, such indeed is his reading इव for एव in *Ṛg*. I 1.3. Examples can be easily multiplied.

But all is not esoteric or wilful here. There are sparks, and these sparks flash forth when he writes for the devotees that love traditional lore, devotees who follow the reformed Ārya Samāja; for the learned author is too much of an Ārya Samājic figure, and he writes for those who prefer a journalistic interpretation of the Veda to the rigidly scientific one.

But buried deep in the young Videha's Vedic exposition is the muffled echo of the grand exposition struggling—but usually failing—to achieve its high water-mark.

The day is not far, when this budding author will see the validity of scientific approach to the holy scripture; for, he is indeed on to his great subject, and that too really earnestly.

Surya Kanta

STUDIES IN INDOLOGY, VOL. IV By Mahamahopadhyaya Dr. V. V. Mirashi, M. A., D .Litt. Tara Publications, Varanasi. 1966. Pp. IX+239, Ptates I-XIII. Price Rs. 20.

The present volume is the fourth in the series of the Studies embodying, in a collected form, Dr. Mirashi's papers on a variety of subjects coming within the purview of Indology. Most of the papers incorporated in these volumes have already been published in a number of research journals. But scattered in several periodicals, some of them now defunct, they were not quite easily accessible to inquisitive students. To have them collected in handy volumes, therefore, is certainly very convenient.

The volume under review comprises tweny-two papers arranged in two sections : (I) Sanskrit literature and (II) Ancient Indian History. The first section, consisting of nine articles, delves into certain problems connected with Kālidāsa, Bhavabhūti, Trivikramabhaṭṭa, *etc.* The two opening articles of the section deal with the vexed problem of the date of Kālidāsa and, having passed under review the various theories placing Kālidāsa at widely divergent dates ranging from the second century B.C. to the sixth century A.D., adduce arguments in defence of the author's position that Kālidāsa was a contemporary of the great Gupta emperor Candragupta II Vikramāditya. The equally vexed question of the location of the hill Rāmagiri mentioned in the *Meghadūta* claims the next two articles. Having disposed of M. Venkataramanayya's contention to identify it with the Ramagadh hill, the author shows that the topographical evidence afforded by the *Meghadūta*, as also that of the Jaina work *Paümacariya*, supports his own identification of it with Ramtek near Nagpur. In the next article is discussed the question of locating another locality mentioned in the *Meghadūta*, Devagiri, which the author, following the late Mr. M.B. Garde, identifies with Dev Dungri near village Antalia, about 10 miles north of the Rly. Station of Unhel, which lies on the way from Ujjain to Mandasor and thus agrees with its description in the *Meghadūta*. Article No. 6 contains a discussion of some problems relating to Bhavabhūti. It forms a rejoinder to the objections raised by Mm. Dr. Kane against Prof. Mirashi's views about the birth-place of Bhavabhūti, the identification of Kālapriyanātha where Bhavabhūti's plays were enacted and the identity of Bhavabhūti and Umbeka. Having offered the correct interpretation of a passage in Śūdraka's *Mṛcchakaṭika* (No. 7), Prof. Mirashi suggests that Trivikramabhaṭṭa, the author of the *Madālasācampū*, should be distinguished from the homonymous author of *Nalacampū*, the former being later than the latter (Articlc No. 8). The Section closes with the suggestion that the correct reading of the date of the Dadhimatī Mātā inscription is the year 189 (not 298 as read by D.R. Bhandarkar and Ram Karan), probably of the Bhāṭika era, and thus corresponding to A.D. 812-13 current or 813-14 expired. This provides us with the lower limit for the date of the *Devī-māhātmya* wherefrom a verse is cited in the inscription.

The thirteen articles included in the second Section dilate on coins, inscriptions, eras and some historical problems, mostly on the basis of epigraphic evidence. According to Prof. Mirashi, the recently discovered

Aharaura version of the Minor Rock Edict I contains the only reference to the erection by Aśoka of a *stūpa* on the corporeal relics of the Buddha which took place on 256th day since the commencement of his *dharma-yātrā* (No. 10). The recent discovery of a pillar inscription of *Mahākṣatrapa* Rūpiamma opens a new chapter in the history of Vidarbha by bringing to light a new family of Śaka *Kṣatrapa* rulers exercising sway in Vidarbha in the early centuries of the Christian era. The Pāṇḍaraṅgapallī Grant and the Gwalior Museum inscription (Articles 15, 18) throw valuable light on the history of an early Rāṣṭrakūṭa family ruling over southern Maharashtra and of the Mattamayūra clan of the Śaiva pontiffs patronised by the Kalacuri rulers, respectively. In a note on the Shāh-Jī-Kī-Ḍherī inscription (No. 11) the author points out that the name of the *navakarmika* (overseer), Agisala, like Gosāla, is of indigenous origin. In another note on the recently discovered Devni Mori Casket inscription (No. 14), he offers some corrections in the reading of its text and suggests that the Kathika year 127 of this epigraph refers probably to thə Ābhīra (*i.e.*, Kalacuri-Cedi) era of A.D. 249-50, king Rudrasena mentioned in the record being probably an Ābhīra chief. In Article 13 we find a new approach to the question of the date of Nahapāna which has been agitating the minds of historians for a long time. The author compares the date portion of Nahapāna's records with that of other early epigraphic records and concludes with Rapson that Nahapāna's inscriptions are dated in the Śaka era of 78 A.D. In another paper (No. 16) Dr. Mirashi studies two verses of the Jaina *Harivaṁśa-purāṇa* (LXVI. 51-2) by Jinasena and agrees with Dr. Hiralal Jaina in that Vardhamānapura where Jinasena completed his work should be identified with Badnawar in Malwa and that Avantī was not the original home of the Gurjara-Pratīhāras. The Bagumra plates (two sets) of Indra III, dated S.836, allude, according to the author, to Indra III's victory over a Bāṇa chief. Prof. Mirashi shows that the Bāṇa kingdom annexed by Indra III was situated in the Chhattisgarh region and concludes with S.N. Majumdar that the Bāṇa chief defeated by the Rāṣṭrakūṭa emperor was Vijayāditya II Prabhumeru. Article 20 deals with the problem of the Gaṅga era, critically examines the various theories advanced by other scholars and shows that the epoch fixed by the author, *i.e.*, 497-98 A.D., suits all the dates of the era known so far. In another article (No. 19) it has been suggested that king Jaitugi mentioned in a Prince of Wales Museum inscription should be identified with the unnamed ruler of Mahima who is known from the Purushottamapuri plates of the Yādava king Rāmacandra to have been vanquished by the latter. Article 21 comprises three epigraphic notes offering improved interpretations of certain verses in the Eraṇ stone inscription of Samudragupta, Sangali plates of Govinda IV and Sanjan plates of Amoghavarṣa. Four of the five numismatic notes included in the following article deal with the coins of the Western *Kṣatrapas* found in Vidarbha from time to time. The author thinks that the discovery of *Kṣatrapa* coins in Vidarbha is due to the fact that having no coinage of their own the. Vākāṭakas allowed the circulation in their territory of other coinages, *e.g.*, *Kṣatrapa* and Gupta. The remaining note in this concluding paper shows that *drammas* were never issued in gold, the reading of the Kanheri inscription on whose basis Dr. Kielhorn and, following him, others assumed the existence of gold *drammas* being incorrect.

It would follow from what has been said so far that the work contains a wealth of precious material which a student of ancient Indian history and culture can ill afford to forego.

But on certain points it is difficult to agree with Dr. Mirashi. He is of opinion that the Gupta emperor Candragupta II was the original of the Vikramāditya-saga. It would be much more reasonable to hold that the Gupta emperor assumed the *biruda* of Vikramāditya after he had emulated the traditional Vikramāditya by uprooting the Śaka rule from Western India. True it is that a cycle of legends has grown round the traditional Vikramāditya and that here is no archaeological evidence to prove the existence of a Vikramāditya in the first century B.C. This, however, should not lead us to reject the whole tradition as baseless, though, it must be admitted, we cannot accept the tradition in its entirety as historical. All the pre-Aśokan Indian rulers are known to us only from literary sources, but they are not dubbed as legendary simply because archaeological evidence about them is wanting. It is likely, as is generally believed, that after defeating the Western Satraps, Candragupta II made Ujjayinī his second capital; but there is no doubt that Pāṭaliputra continued to be the principal capital and the *Purāṇakāras* regarded the Guptas as especially connected with Magadha (*e.g.*, *Viṣṇupurāṇa* where they are styled *Māgadhāḥ*). On the other hand, the traditional Vikramāditya is always described as the ruler of Ujjayinī which must, consequently, have been his principal, nay only, capital. This, of course, is not to say that Kālidāsa flourished in the first century B.C. This is a question which must be settled on independent grounds irrespective of his connection with Vikramāditya. We cannot reject a tradition and at the same time make it the main plank of a theory. Another view of Prof. Mirashi, *viz.*, Candragupta II normalised the relations between the Vākāṭakas of Vidarbha and the Rāṣṭrakūṭas of Mānapura is a pure conjecture. Similarly, the evidence cited by the author is not quite adequate to justify our differentiating the writers of the *Nalacampū* and *Madālasācampū* from one another. Further, the author's identification of Jaitugi known from our inscription preserved in the Prince of Wales Museum, Bombay, with the ruler of Māhima is not backed by evidence.

However, these and a few other points of detail cannot detract us from the high value of the work under consideration which throws much welcome light on several perplexing problems facing the student of Indology. The book is excellently got up.

Ajay Mitra Shastri

AUCITYA SIDDHĀNTA ĀṆI AUCITYA-VICĀRA-CARCĀ Ed. V.K. Lele. Bhāratīya Bhāṣā Vibhāga, Kāśī Hindu Viśvavidyālaya, Varanasi. 1966. Pp. 159. Price Rs. 7.50.

Vaman Keshav Lele by bringing out a critical edition of the *Aucitya-vicāracarcā* has made good a long felt gap in Sanskrit rhetorical books in Marathi. Kṣemendra is one of the important original Sanskrit theorists of Rhetorics who tried to expound poetic charm (*camatkṛti*). Now his theory of *Aucitya* (proper words in their proper places) in all parts of a composition may seem too evident (and possibly of negative importance) to need any elaboration or justification. Yet he was the first so far known to expound this aspect of poetic composition in all its literary or even grammatical or structural aspects. He has given copious illustrations in expounding it.

Lele has given in his exhaustive introduction to this book a list of the works of Kṣemendra. He has also brought out all the salient points in the author's theory. The editor has paid a great compliment to Kṣemendra not only by discussing the subject thoroughly, but imitating him in his style too. Kṣemendra's method of treatment, his clarity of thought, his intellectual discipline, his meticulousness of illustration, his lucidity of expression, all have been fully explained. Lele has also provided a chart presenting Kṣemendra's illustrations in support of his own theory. Lele clarifies the author's theory with interesting simplicity. Like Kṣemendra, who, though appreciative of the merits of authors whom he impugns (literary celebrities like Kālidāsa or Bhavabhūti and others) and does not spare them in his criticism, the editor too, though all praise for the author's interesting theory, is equally vehement in denouncing the author's defects like his occasional disregard for the inner spirit of the original verses, Kṣemendra's unfortunate selections of particular verses for illustrations, endless hairsplitting, his peculiarity of having a simile in every *Kārikā, etc.* Lele has generally given a lucid translation in Marathi of the original Sanskrit text. The translation is loose at some places and may occasion a difference of opinion. The last two lines of verse 25 for instance (on page 41) seem to be clearly based on the well-known poetic convention regarding 'the Bakula', and should have been rendered as 'Atrivasu as on a Bakula tree' (and not as 'on Atrivasu leaning against Mālatī as if she were a Bakula tree). Kṣemendra is clearly hinting at this in his commentary. The remarks against Kṣemendra's objections on the illustrative verse 39 (p. 55) indicate a misunderstanding. Whether they are just is a different question altogether. Here Kṣemendra does not say that a dog or such other animal cannot be the subjects of *Rasa*. His objection is to the unnecessary description of the disgusting action of a dog, when the word 'dog' is itself disgusting enough. Hence the justification of *Svabhāvokti* is uncalled for in this context. Similar is the case on p. 78, verse 54, p. 80, verse 56, p. 88, verse 64 or p. 117, verse 82. In the

Kavikaṇṭhābharaṇa '*rase rase*', '*guṇe guṇe*' also should mean 'in every *rasa*, in every *guṇa*' rather than 'in various *rasas* and *guṇas*'. However, such instances are extremely few, and full credit must be given to the editor for his critical insight and impartiality in observations. He is also careful in citing variants. His introduction is important for all readers. No statement is without authority. His evalutation of Kṣemendra and his theory is balanced and objective and should find ready acceptance from scholars.

M.A. KARANDIKAR

KṢEMENDRAKṚTA KAVIKAṆṬHĀBHARAṆA Ed. V.K. Lele. Bhāratīya Bhāṣā Vibhāga, Kāśī Hindu Viśvavidyālaya, Varanasi. 1966. Pp. 77. Price Rs. 1.50.

The *Kavikaṇṭhābharaṇa* is a very small treatise intended for instruction of new aspirants to poetic composition. Unlike the *Kāvyamīmāṁsā* of Rājaśekhara, this book is very compact and precise. Lele has here affixed a brief sketch of the poet's life and works followed by a critical evaluation of the work itself. The essential point in every verse is briefly but well brought out. The *Kavikaṇṭhābharaṇa* is not as important as the *Aucityavicāracarcā*, but has its own place in Sanskrit poetics. The editor must be thanked for making available to Marathi readers a precise translation of this book.

M.A. KARANDIKAR

HINDU CULTURE AND PERSONALITY By P. Spratt, P.C. Manaktala and Sons, Pvt. Ltd, Bombay. 1966. Pp. 383. Price Rs. 32.

Students of Hinduism and Hindu Culture hitherto got only conventional and one-sided account of the great Hindu tradition. To them the book under review by an author who is both an erudite scholar and ardent freedom-fighter, having come to India all the way from London to participate in the struggle for freedom, would be a pleasant surprise in as much as the author has attempted to study Hindu Culture from an altogether different perspective, *viz.*, the modern scientific perspective of psycho-analysis. Although efforts have been made in the past to evaluate Hindu Culture in psycho-analytical terms, these efforts suffered from certain limitations inherent in pioneering works, The author has succeeded in a considerable measure in overcoming these limitations in the present book. In sixteen chapters covering almost all facets of Hindu Culture, the learned author has critically analysed the subject-matter and has come to certain broad conclusions which are as follows.

First, Hindus are generally narcissistic; their philosophy and ethical doctrines bear testimony to the narcissistic tendency. The cult of self-sacrifice, *Satī*, *Satyāgraha*, religious art, *etc.*, are direct expressions of narcissistic stand-point, Second, the natural outcome of this trend is mother fixation which plays an important part in rituals and legends and in the development of the village goddess cult. Third, certain peculiar traits of the Hindu way of living, especially of the Jainas, can be traced directly to the weak repression of infants' anal erotism. These conclusions are not mere assumptions, but have been arrived at after careful scientific analysis of all available data and are based on concrete facts. The treatment throughout the book is objective and critical, and at the same time, sympathetic. The author has analysed Hindu beliefs and practices, but has refrained from passing his own value judgements. The language is chaste and lucid, and the ideas sparkingly clear. The author has thrown new light on a number of important social and religious problems such as caste-system, the origin of *guru* cult, *etc.* But after carefully going through the work, one cannot help remarking that psycho-analytical method of study also has its own limitations, and that it does not always give satisfactory answer to all the problems which it digs up in course of its quest for truth. Many of its assumptions are not even beyond doubt. One may or may not agree with the conclusions arrived at by the author in his learned book, but one cannot fail to be impressed by the wealth of information and scientific approach to the problem. The book has excellent get-up, but its price is slightly exhorbitant, considering the fact that it has been printed in India.

D. B. SEN

REVENUE SYSTEM IN POST-MAURYA AND GUPTA TIMES

By D. N. Jha. Punthi Pustak, Calcutta. 1967. Pp. XV+234. Price Rs. 25.

This study of the revenue system of northern India in the Post-Maurya and Gupta periods is based on original sources which the author had discussed in the Chapter I entitled 'Introduction'. He has passed in review the principal Smṛti works, literary compositions and epigraphic records which are our main sources of information. About the Jātakas he has opined that they are all post-Maurya works, since scenes from some of them are depicted in the sculptures at Bharhut and Sāñcī. This statement can be accepted with a grain of salt. Some Jātakas, like the *Bāveru Jātaka*, are decidedly of very early times. *Bāveru Jātaka* (Fausboll, no. 339), referring to the peacock trade between India and Babylon, goes back to the eighth century B.C. when this bird was prized as a rarity in Mesopotamia. Among the gifts offered to the Assyrian king Tilgath Pilesar III in 738 B.C., the peacock, described as "the bird of the sky whose feathers are of blue colour" figures as a rare object (Meissuer, 'Haben die Assyrer den pfan gekanut' *Orientalistische Literature Zeitung*, July, 1914). In the sixth century B.C. the peacock was introduced into Greece from Iran under the Achaemenids and was displayed as a curious bird in the zoo of Pyrilampes and his son Demos, (Sylvain Lévi, 'Autour du *Bāveru Jātaka*', Mémorial Sylvain Levi., p. 292). Hence, the *Bāveru Jātaka* must be deemed to reflect the conditions of Indo-Babylonian trade in the seventh and sixth centuries B.C. On this showing some of the other Jātakas should also be assigned a fairly early date. If their themes became the motifs of art in the second century B.C., they must have been current quite earlier. At any rate, it is not correct to say that all of them are Post-Maurya. On some points the data, furnished by them, are so different from Post-Maurya materials that their comparison leads only to confusion and inconsistencies.

In Ch. 2 the author has discussed land ownership and king's right to taxes and in Ch. 3 he has dealt with the principles of taxation. In ancient India there were two views about the king's position in regard to land : (1) he was the owner of the whole land by an inherent right and (2) the land belonged to the people and he had no right to gift or transfer it and received the revenues as his wages for protecting the people. Though these views often overlapped each other, it can be broadly stated that in the Post-Maurya period there was a strong reaction against the centralized étatisme of the Kauṭilyan type expressing itself in an individualist approach to administration and economy. In the Śaka-Sātavāhana period the kings are at pains to advertise and proclaim that they governed and taxed the people in accordance with the rules of Dharmaśāstra avoiding all oppressive exactions like *kara*, *viṣṭi*, *praṇaya*, *etc.* (Girnar Inscription of Rudradāman, *Epigraphia Indica*, Vol. VIII No. 6, lines 16–16) and adhering to the rules and precepts of the Smṛtis (Nāsik Cave Inscription, *Epigraphia Indica*, Vol. VIII No. 8, lines 1–5; Maliya Copper Plate of Dharasena II, *Corpus Inscriptionum Indicarum*, Vol. III No. II, lines 4–6). Even a person like Uṣavadāta made a gift of land by purchasing it from its owner rather than by confiscating it arbitarily (*Epigraphia Indica*, Vol. VIII No. 8, lines 1–4). This shows that private ownership of land had come to stay and taxation was in lieu of the safety and protection accorded by the state. The author has ably shown that the principles of moderation, convenience, welfare of the people and rule of law constituted the guidelines of the revenue policy of the state in that period.

In Chs. 4 to 9 the author has discussed the items of revenue from agrarian, commercial and other sources. He has shown that the normal land revenue was one-sixth of the produce (*ṣaḍbhāga*) as against one-fourth of the Maurya period. In addition to it, there was *bali*, which is distinctly mentioned in the inscription of Rudradāman, but later merged into *bhāga*, to be replaced by an extra-impost *uparikara*. This *bhāga* was realised either in cash (*hiraṇya*) or kind (*dhānya*) and was called *meya* or *ditya*. The irrigation tax (*udaka bhāga*) of Maurya times was discontinued, but a new tax for maintaining the system of watch and security was introduced. It was called *udraṅga*, probably because it related to the maintenance of a *draṅga*, meaning a town or watch-station from where the security arrangement in neighbouring rural area was conducted and administered. In central India there was also a plough tax or *halirākara*. In western India we hear of an office *dhruvādhikaraṇa* which was probably connected with the assessment of revenue for a fixed term and at a fixed rate like the *zabt* and *nasaq* of Mughal times, but, ordinarily revenue seems to have been realized by actually apportioning the produce.

In addition to the usual revenue, there were many other customary dues, levies and corvée to which the peasant was subject. The author has ably discussed the many obscure expressions occurring in this connection. Naturally some of them deserve very thorough and patient investigation. For example, the term *acārasiddhikācammaṅgālika* in the Basim Plates of Vindhyaśakti II (*Ep. Ind.* Vol. XXVI, no. 20) is translated as "it does not provide pasture, hides and charcoal" (p. 130) and *cārasiddhika* is taken to mean a pasture. An analogous term in Vākāṭaka records is *acārāsana-carmāṅgāraḥ* in which *āsana* takes the place of *siddhika*. To understand both these terms we have to refer to line 6 of the inscription of Viṣṇuṣeṇa (*Ep. Ind.* Vol. XXX, pp. 179-181) reading as *sāmantāmātyadūtānāmanyeṣām cābhyupagame śayanīyāsanasiddhānnam na dāpayet* and meaning that the people "should not be made to provide beds, seats and provisions to the *sāmantas*, officers, envoys and others on their visits to the villages". The words *āsana* and *siddhānna* of this expression are the same as *āsana* and *siddhika* of the Vākāṭaka records and, accordingly *sāmanta*, *amātya*, *dūta*, *etc.*, of it correspond to *cāra* in them. Thus *cārāsana* and *cārasiddhika* stand for the beds and provisions, respectively, that are to be made available to touring officers by the villagers (the word *siddhānna* or *siddhika* is even now-a-days in vogue as *sīddhā* in the sense of uncooked provisions and foodstuffs). The idea of pasture is not implied here as supposed by the author, nor is the view of Ghoshal that this expression means skins for seats and charcoal for fuel for wandering spies plausible, because firstly why should the spies be given only hides to sit upon and secondly why should the spies be declared and made known to the people and not made to tour incognito.

Another set of tricky terms is *klṛptopaklṛpta*. Much speculation has been made to explain them. The present author holds that they "were imposed on the finished and unfinished goods of those villages which had greater facilities of trade because of their situation on sea-shores or river banks" (p. 82). But all the inscriptions in which these terms occur cannot be shown to be situated at places near sea-shores or river banks. In fact, as Maity has shown, wherever these terms occur, they are either preceded or followed by the expression *sanidhisopanidhi* meaning "along with treasure troves and deposits". *Nidhi* and *upanidhi* are not taxes. Likewise, it is not necessary that *klṛpta* and *upaklṛpta* must be taxes. In fact, their use with *nidhi* and *upanidhi* shows that they do not represent fiscal liabilities, but rather have some connection with treasure-trove and deposit and indeed qualify them. Now, as D.C. Sircar has observed *klṛpta*, from *klṛptika*, means 'purchased'. Hence its use with *nidhi* and *upanidhi* means "treasure trove or deposit that has been purchased". The idea is that the right to treasure trove and deposit is of the king even though it has been purchased by someone. For instance, if a person is found in possession of a treasure-trove and he claims it to be his own on the plea that he purchased it, even then the king will be the owner of it and not that person. Similarly, a person who acquires that treasure-trove from that purchaser would have to part with it irrespective of the way of its acquisition. This seems to be the sense of the term *klṛptopaklṛpta.*

As regards *bhūta-vāta*, the author thinks that they represented tolls on local products and imports (p. 77) He relies on Altekar's interpretation of these terms in Rāṣṭrakūṭa records, but there is no certainty about their sense and this view is as conjectural as that of Maity that they were customary offerings to ward off the calamities of wind and weather, such as are collected in the countryside even now-a-days.

In Ch. 6 the author has ably dealt with commercial taxes like *śulka* which was ordinarily 1/20 of the goods rather than profits on them. In the charter of Viṣṇuṣeṇa many other imports and levies like *khovā* (a sort of pittance or *shīraṇī*), *rājārghika* (royal offering), fee for testing weights and measures, exit tax, fees on the occasions of marriages, sacrifices, *etc.*, are mentioned which shows that they were prevalent in the late Gupta period and the citizens struggled for their abrogation.

In Ch. II the author has dealt with fiscal units and in Ch. 12 with revenue officers. He has rightly shown that their nomenclature differed from region to region. In eastern India a division (*bhukti*) was divided into districts (*viṣaya*) and a *viṣaya* into tehsils or *vīthis* and below them came the villages (*grāma*). In western India the terms *āhāra*, *āharaṇī*, *sthāli* and *paṭṭa* were used for a unit higher than the *grāma.* Sometimes a *sthāli* consisted of some *peṭhs* or market areas and in them *grāmas* were included. At some places *sthāli* was called *pathaka* or *praveṣya.* Among local officers, *grāmika* or *grāmaṇī* did the work of Mugaddam of Mughal times and helped in the collection of revenue. But he was appointed by the king and was not hereditary; the *akṣapaṭalika* was obviously the same as *patwari* of Mughal period; the *rajjuka* was an officer to do measurements, but Aśoka's *rajuka* was very high officer having jurisdiction over a large number of men; the *audrāṅgika* was the officer in charge of *draṅga* and charged with the collection of watch tax (*udraṅga*) and the *śaulkika* was responsible for the collection of tolls. A special officer was the *āgrahārika* to supervise the affairs of an *agrahāra* or an endowment for charitable, religious and educational purposes granted on the *nīvīdharma* principle or in perpetuity on condition that only its income be spent for the specified ends. This shows that an endowment was not a tenure which could be enjoyed according to the caprices of the donee. On the other hand, there were checks, restraints and conditions for it and to maintain and enforce them the *āgrahārika* probably functioned. Local administration was carried on through the *mahattaras* or *aṣṭakulādhikaraṇa* or *pañcamaṇḍali* which had different connotations in different localities.

In Ch. 13 the author has summed up his findings which make interesting reading. The bibliography and index are full. On the whole, the book is marked by wide study and patient enquiry and is a valuable addition to the works on ancient Indian economic history.

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Buddha Prakash

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OPINIONS

"La Universidad de Kurukshetra ha empezado este gran trabajo; es una Universidad Joven, fundada en 1956 en el Punjab en un lugar histórico muy antiguo. La investigación del sánscrito y de otras disciplinas incluídas dentro de la Indología, es uno de los objetivos principales de la Universidad de Kurukshetra. Además de otros proyectos culturales muy interesantes, la Universidad de Kurukshetra ha decidido publicar un '*Digest*' trimestral de Estudios Indológicos. La idea ha tenido buena acogida y ha sido apreciada por los Indólogos de todo el mundo, como puede comprenderse."

–Prof. Juan Roger Rivière

"Ainsi ce (*Digest*) s'annonce-t-il d'ores et déjá comme un instrument de travail fort appréciable, qui arrive á point en un temps oú les études indiennes s'articulent á l'infini et oú jamais il n'y a eu aussi peu de bibliographies. Au total, 400 articles sont analysés, extraits de 285 périodiques (quatre seulement de ces articles sont en francais). A titre d'annexe, on trouvera la liste des théses de doctorat des Universités indiennes, pour autant qu'elles concernent l'indologie; la liste, aussi, des principaux instituts indiens d'indologie (et de quelques instituts étrangers)."

–Prof. Louis Renou

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